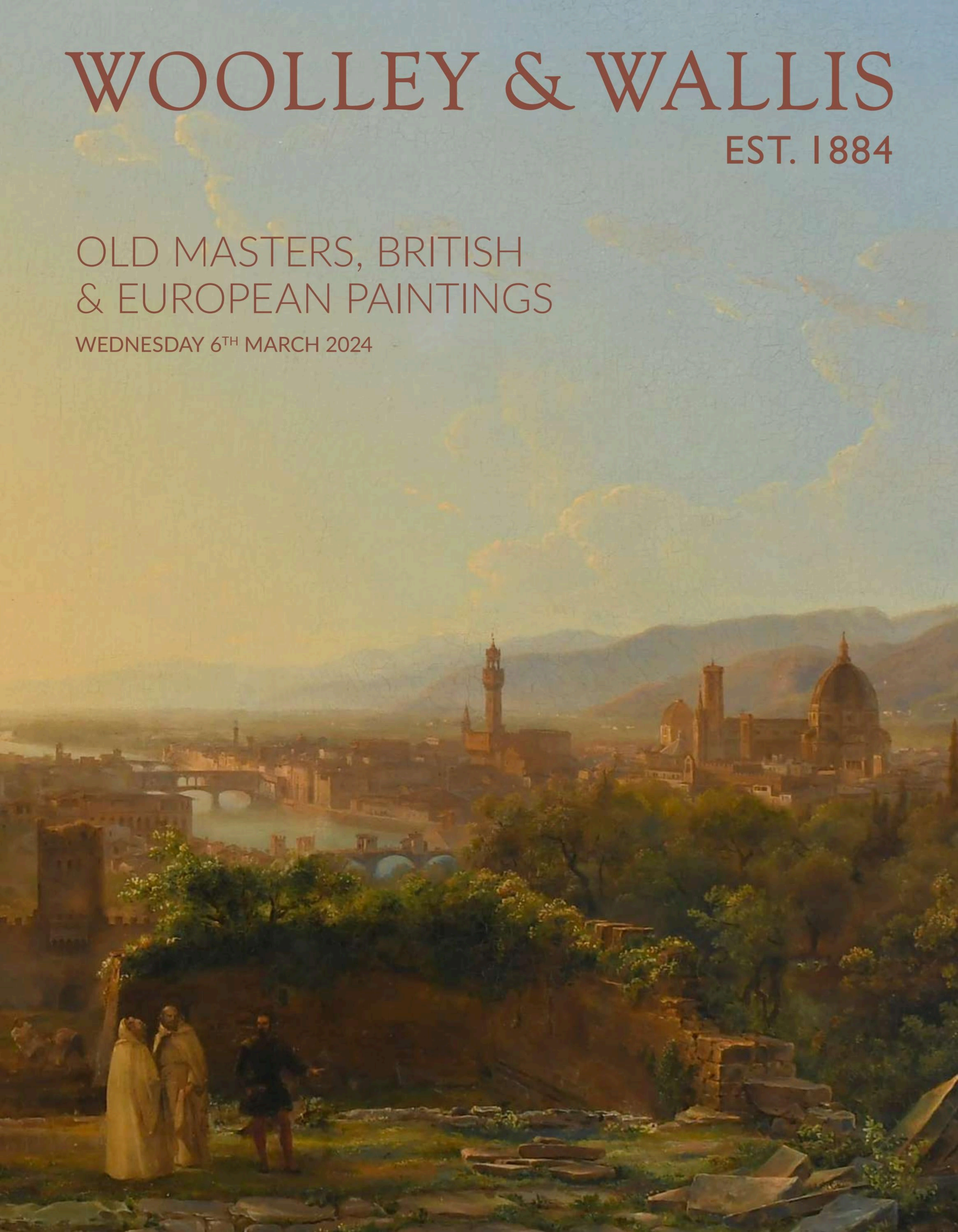
WOOLLEY & WALLIS

EST. 1884

OLD MASTERS, BRITISH & EUROPEAN PAINTINGS

WEDNESDAY 6TH MARCH 2024



Lot 221

SPECIALIST DEPARTMENTS

Please dial +44 (0)1722 followed by the number listed below

PAINTINGS

Victor Fauvelle	446961
Ed Beer	446962
Sarah Bennie	446970

20TH CENTURY DESIGN

Michael Jeffery	424505
Zoe Smith	446955

AFRICAN & OCEANIC ART | ANTIQUITIES

Will Hobbs	339752
Georgina Way	446980

ASIAN ART

John Axford MRICS	424506
Alexandra Aguilar	424583
Freya Yuan-Richards	424589
Jeremy Morgan	+44 (0)7812 601098
Michelle Yu	424571
Nelson Chui	424591

BRITISH AND CONTINENTAL CERAMICS & GLASS

Clare Durham	424507
Hollie Morrison	446964

CHINESE PAINTINGS & CALLIGRAPHY

Freya Yuan-Richards	424589
Michelle Yu	424571

FURNITURE, WORKS OF ART & CLOCKS

Mark Yuan-Richards	411854
Neil Grenyer MRICS	446974
Jim Gale	339161
Sarah Stone	339161
Victoria Elwell	339161

JAPANESE WORKS OF ART

Alexandra Aguilar	424583

JEWELLERY

Marielle Whiting FGA	424595
Jonathan Edwards FGAA (Consultant)	424504
Samuel Hug FGA DGA	424586
Megan Corbett	
Beth Reardon	

MEDALS & COINS, ARMS & ARMOUR

Ned Cowell	341469
Georgina Way	446980

SILVER

Rupert Slingsby	424501
Archie Swann	424594

VALUATIONS FOR INSURANCE & PROBATE

Jeremy Lamond MRICS FRSA	424502
Neil Grenyer MRICS	446972
Amanda Lawrence	424509
Hannah Farthing (Trainee valuer)	

GENERAL OFFICE

Ruth Pike (Office Manager)	424500
Gemma Pointer	
Lynda Cummins	

OLD SARUM GALLERIES RECEPTION

Sally Litherland

MARKETING

Chloe Davie	446951

ACCOUNTS

Ania Antkowiak	424565

BOARD OF DIRECTORS

John Axford MRICS
Chairman

Natalie Milsted FCCA
Managing Director

ASSOCIATE DIRECTORS

Alexandra Aguilar
Ed Beer
Ned Cowell
Clare Durham
Victor Fauvelle
Will Hobbs
Samuel Hug FGA DGA
Michael Jeffery
Jeremy Lamond MRICS FRSA
Rupert Slingsby
Marielle Whiting FGA
Freya Yuan-Richards
Mark Yuan-Richards

ILLUSTRATIONS
Front Cover: Lot 251 (detail)
Back Cover: Lot 265
Catalogue £12.00 (£15.00 by post)

OLD MASTERS, BRITISH & EUROPEAN PAINTINGS

WEDNESDAY 6TH MARCH 2024
10.00AM

AT OUR CITY CENTRE SALEROOMS, SP1 3SU

VIEWING AT OUR OLD SARUM GALLERIES

Unit 1B, Castle Gate Business Park
Old Sarum, Salisbury SP4 6QX

VIEWING

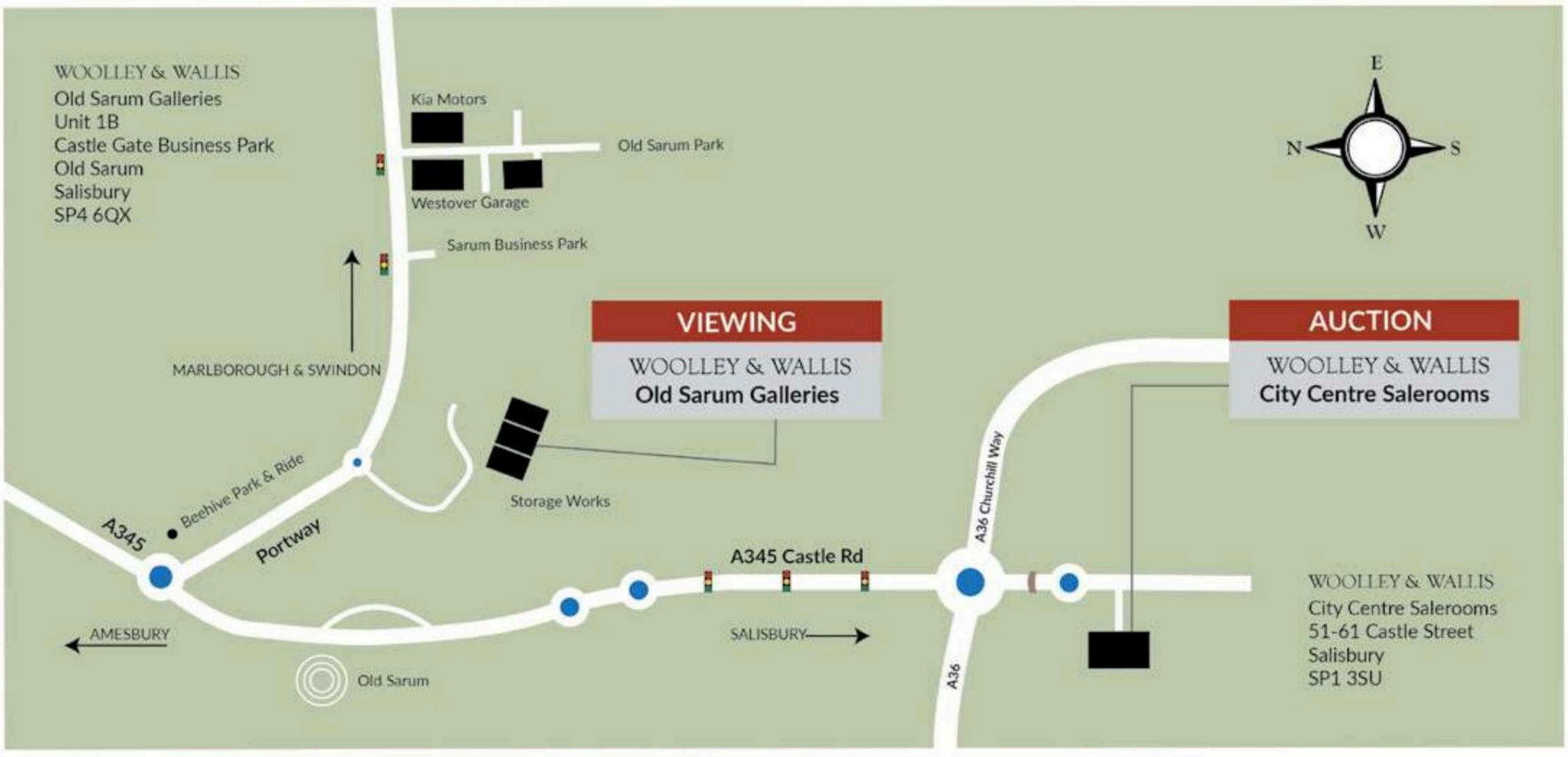
Saturday 2nd March	10.00am – 1.00pm
Monday 4th March	10.00am – 4.00pm
Tuesday 5th March	10.00am – 4.00pm
Wednesday 6th March	By appointment

PAINTINGS
Victor Fauvelle +44 (0)1722 446961
vf@woolleyandwallis.co.uk

Ed Beer +44 (0)1722 446962
eb@woolleyandwallis.co.uk

Sarah Bennie +44 (0)1722 446970
sbe@woolleyandwallis.co.uk

DIRECTIONS TO THE OLD SARUM GALLERIES



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough.

THE VIEWING OF THIS SALE WILL TAKE PLACE AT OUR OLD SARUM GALLERIES

Unit 1B, Castle Gate Business Park
Old Sarum, Salisbury SP4 6QX

Client Parking Available

Saturday 2nd March	10.00am – 1.00pm
Monday 4th March	10.00am – 4.00pm
Tuesday 5th March	10.00am – 4.00pm
Wednesday 6th March	By appointment

THE AUCTION ON 6TH MARCH WILL TAKE PLACE AT OUR CITY CENTRE SALEROOMS

51-61 Castle Street, Salisbury SP1 3SU

BUYER'S PREMIUM
See paragraphs 4 & 5 of our conditions of business at the back of the catalogue for additional charges on the final hammer prices.

TELEPHONE BIDDING
Requests for telephone bidding cannot be accepted after 5pm on Tuesday 5th March.

ARTIST'S RESALE RIGHT / DROIT DE SUITE
Φ This symbol indicates that an additional levy may apply for this lot – please see our Terms & Conditions, Section 21, for details.

COLLECTION OF LOTS
Collections will be from Unit 1B, Castle Gate Business Park, Old Sarum, Salisbury, SP4 6QX. Please call 01722 424500 to make an appointment. Please instruct carriers accordingly.

Collection of sold and unsold lots must be within 21 days of the sale – failure to collect within this time may result in storage fees.

LIVE ONLINE BIDDING - FREE OF CHARGE

WOOLLEY'S LIVE

bid.woolleyandwallis.co.uk
Please register by 5pm on Tuesday 5th March.

Instagram: @woolleyandwallispaintings
@woolleyandwallissalerooms

Facebook: @woolleyandwallis

Twitter: @woolleywallis

Pinterest: Woolley and Wallis

MINIATURES

LOTS 1-24

1
MANNER OF LAURENCE HILLIARD
Portrait miniature of a lady wearing a white ruff and headdress

On copper, oval, in a silver gilt frame with glazed reverse
51 x 45mm

£150-250

2
MANNER OF ALEXANDER COOPER
Portrait miniature wearing a ruff and holding a fan

Bears a signature *Av DYC ME Fecit/ANGLIE* (to backing paper)
On vellum, oval, in a white metal frame
62 x 50mm

£150-250

3
MANNER OF ISAAC OLIVER
Portrait of a lady wearing a black dress, white ruff and feathered cap

On metal, oval, in a white metal frame with scroll surmount
94 x 77mm

£200-300

4
ENGLISH SCHOOL
Late 17th Century

Portrait miniature of a gentleman, traditionally identified as James II

Oil on card, oval, in a wooden frame
87 x 65mm

£200-300

5
FOLLOWER OF THOMAS FLATMAN
Portrait miniature of a gentleman, wearing a lawn collar

On vellum, oval, in a gilt-painted wooden easel frame
59 x 49mm

£250-350

6
CIRCLE OF THOMAS FLATMAN
Portrait miniature of a gentleman, wearing armour, lace collar and long wig

On card, oval, in a gilt metal frame
63 x 51mm

£800-1,200

7
AFTER JOACHIM VON SANDRART
Portrait miniature of Johann Rudolf Werdmüller (1639-1668)

On vellum, oval, in a rectangular wooden frame
60 x 48mm

£80-120

8 λ
CIRCLE OF THOMAS LE HARDY
Portrait miniature of a lady, possibly Frances 'Fanny' Kemble, later Mrs Twiss (1759-1827), wearing a white dress and bandeau in powdered hair

Indistinctly signed (lower right)
Oval, in a rectangular ebonised frame
80 x 66mm

£200-300

9 λ
CIRCLE OF ANDREW PLIMER
Portrait miniature of a lady, wearing a brown dress and white bonnet

On card, oval, in a gilt metal frame, the glazed reverse revealing a silk back
43 x 34mm

£150-250

1

2

3

4

5

6

7

8

9

10 λ
ENGLISH SCHOOL
c.1800

Portrait miniature of a gentleman wearing a blue coat and yellow waistcoat

Oval, in gilt metal frame, the reverse with glazed aperture revealing foil back
57 x 48mm

£150-250

11 λ
JOHN DONALDSON
1737-1801

Portrait miniature of a gentleman, wearing a blue coat and cream waistcoat

Oval, in a gilt metal frame, the reverse with a blue glass aperture over guilloché
66 x 54mm

£800-1,200

12 λ
NATHANIEL HONE RA
Irish 1718-1784

Portrait miniature of a gentleman wearing a maroon coat and waistcoat, and with powdered hair

Signed with initials and dated *NH/1757* (centre right)
Oval, in a shagreen case
33 x 28mm

£300-500

13 λ
JAMES LEAKEY
1773-1865

Portrait miniature of a young officer in uniform

Oval, in a gilt metal frame, the glazed reverse revealing a plaited hair back
63 x 51mm

£300-500

14 λ
ENGLISH SCHOOL
c.1810

Portrait miniature of a gentleman wearing a black coat and white stock

Circular, in a gilt metal frame, the glazed reverse revealing a lock of hair set with gold thread over opalescent glass with a plaited hair border
64 x 64mm

£300-500

15 λ
ENGLISH SCHOOL
Late 18th Century

Portrait miniature of a gentleman, wearing a blue coat and white waistcoat

Oval, in a gilt metal frame, the glazed reverse with locks of hair over an opalescent glass back, set within a ebonised wooden frame
68 x 54mm

£300-500

16 λ
JEAN PIERRE DROUIN
French 1782-1861

Portrait miniature of a gentleman wearing a black coat

Signed *Drouin* (centre right)
Oval, in a rectangular ebonised frame
50 x 41mm

£150-250

17 λ
SCOTTISH SCHOOL
c.1800

Portrait miniature of David Lyon (1754-1827), wearing a blue coat and white waistcoat

Oval, in a rectangular gilt metal frame
80 x 62mm

£150-250

18 λ
GEORGE PATTEN
1801-1865

Portrait miniature of a gentleman, wearing a blue coat and white waistcoat

Oval, in a gilt metal frame, the glazed reverse revealing a lock of hair set with gilt thread and split pearls over opalescent glass
66 x 53mm

£400-600

10

11

12

13

14

15

16

17

18

19

20

21

19 λ
CHARLES HAYTER
1761-1835

Portrait miniature of Mr Walter wearing a blue coat and striped waistcoat; Portrait miniature of Mrs Walter, wearing a black dress with lace collar and white cap

A pair, both signed and dated *Chas Hayter 1813* (centre right)
Both oval, in a gilt metal frame
Each 75 x 60mm (2)

£200-300

20 λ
ENGLISH SCHOOL
19th Century

Portrait miniature of a lady wearing a white dress and white bonnet with pink bows

Rectangular in a gilt metal frame
92 x 72mm

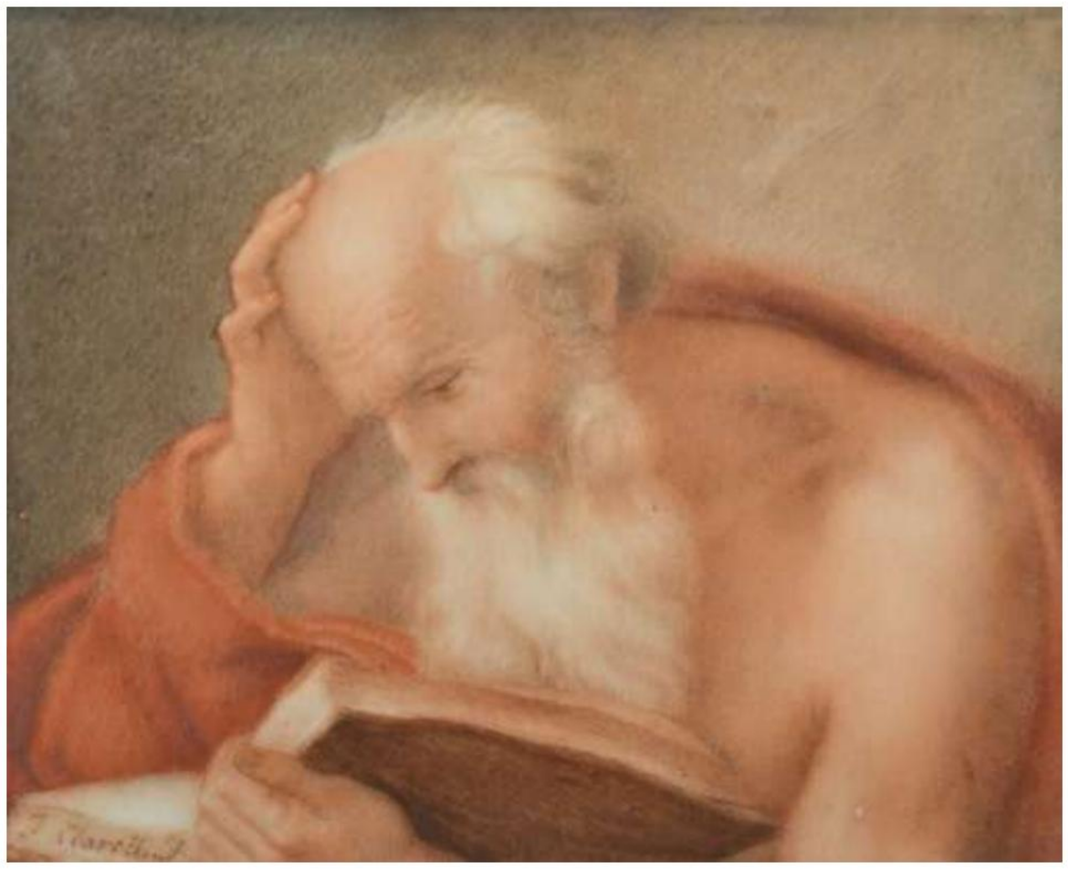
£150-250

21 λ
ENGLISH SCHOOL 1777

Portrait miniature of Hannah Myles Browne, née Bullock (1741-1802), wearing a white dress and blue and pink ribbon in her hair

Oval, in a gilt metal frame with blue glass reverse
67 x 56mm

£300-500



22

22 λ
J. CLARETT
19th Century
AFTER ANTONIO CAVALLUCCI
1752-1795

St Jerome

Signed *J Clarette F* (lower left)
Rectangular, in a gilt metal frame
73 x 88mm

Provenance:
From the collection of Phillip Allen, 1938-2022

THIS LOT IS OFFERED WITHOUT RESERVE.

£100-150

23

23 λ

SIR THOMAS LAWRENCE PRA, FRS

1769-1830

Miniature of Venus and Cupid in a landscape

Oval, in a gilt metal frame, the reverse with a glazed aperture revealing a lock of hair, believed to be that of the artist
53 x 32mm

Provenance:
Given by the artist to Mary Hamilton (d.1837), wife of William Hamilton RA, later Mary Denham;
By descent to Mrs Charles Beetham, née Copeman;
By descent to her niece, Mrs Arthur Beetham (d.1889);
By descent to her son, Dr Frederick Beetham;
By descent to the previous owner;
By whom sold, Lawrence's, Crewkerne, 9 October 2012 lot 849, where purchased by the present private collector

Sir Thomas Lawrence was a close friend of fellow artist William Hamilton, his wife Mary, and their son Henry Thomas. He is recorded as having spent some of the 'happiest days of his life' with the Hamiltons, and one of his most spectacular drawings is a portrait of Mary, now in the British Museum (no.2005,0731.8). William Hamilton died in 1801 but Lawrence remained close to Mary and the young Henry, and gave the present miniature to Mary. Lawrence also depicted Henry, who was a keen budding artist, in an exquisite drawing executed c.1804-05, recently with Lowell Libson & Jonny Yarker Ltd, London. In this drawing Henry is shown with a locket or miniature hanging around his neck, and it seems plausible that this is in fact the present miniature.

An old label reads *By Sir Thomas Lawrence/P.R.A. 1769-1830. He gave/this miniature to Mrs. Hamilton,/wife of his friend William/Hamilton R.A. who died/in 1801. Mrs H. left it in/her will to Mrs. Charles/Beetham nee Copeman/who left/to Mrs. Arthur/Beetham nee/Copeman, her/niece, who died/1889. Afterwards/it came into my/possession -/Frederick Beetham/her eldest son.*

£1,000-2,000

24 λ

FRANÇOIS DUMONT

French 1751-1831

Portrait miniature of a young lady wearing a blue dress and a ribbon in her hair

Signed *F Dumont* (lower left)
Oval in a gilt metal frame with blue glass border and reverse
48 x 38mm

Provenance:
John Taylor Collection

£1,000-1,500

24

PRINTS

LOTS 25-48

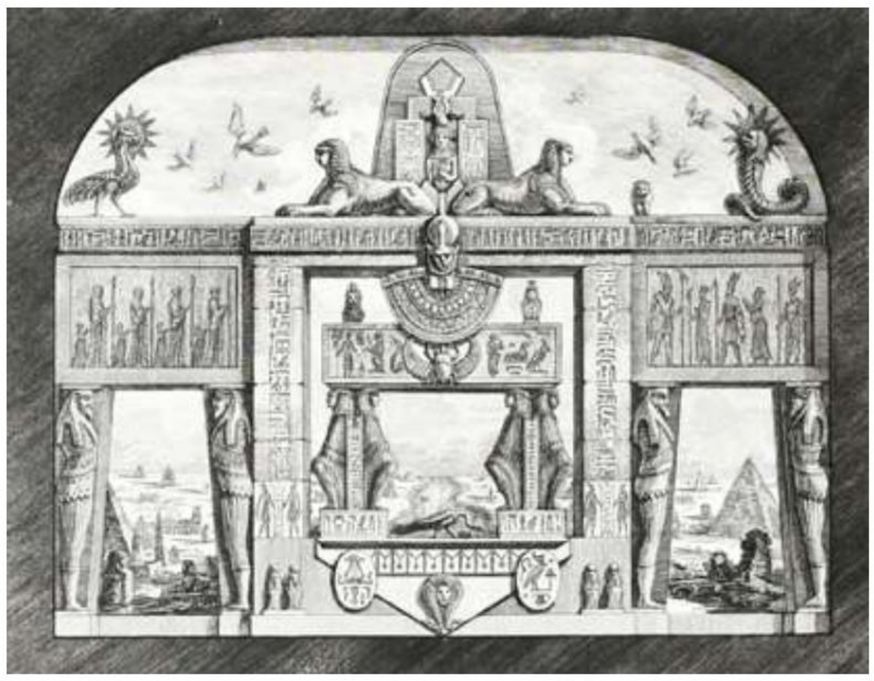
25

25
MASTER IQV
French act. c.1536-1545
AFTER FRANCESCO PRIMATICCIO
Italian 1505-1570

Rebecca and Eliezer at the Well

Etching and engraving
36.3 x 32.5cm; 14¼ x 12¾in (sheet)

£1,000-1,500



26

26
GIOVANNI BATTISTA PIRANESI
Italian 1720-1778

Cross section showing the Egyptian decoration of the Caffè degli Inglesi (Wilton-Ely 874); Cross section showing the Egyptian decoration of the Caffè degli Inglesi (Wilton-Ely 875); Design for a chimneypiece with Egyptian theme, featuring a scarab beetle above the mantlepiece and seated figures at each jamb (Wilton-Ely 871); Design for chimneypiece with Egyptian design, sphinxes, hieroglyphs and bulls (Wilton-Ely 872); Design for a chimneypiece with Egyptian figures playing a harp-style instrument, hieroglyphs and sphinxes (Wilton-Ely 867); Design for a chimneypiece with hieroglyph tablets, two sphinxes on the mantelpiece and standing figures on each jamb (Wilton-Ely 864)

Six, each etching, from *Diverse Maniere d'adornare i cammini…*
Largest 25.1 x 39cm; 10 x 15¼in; Smallest 24.1 x 28.1cm; 9½ x 11in (plate) (6)

Exhibited:
Three in Norwich, Sainsbury Centre, *Visions of Ancient Egypt*, September 2022 - January 2023

£400-600

27

28

27
GIOVANNI BATTISTA PIRANESI
Italian 1720-1778

Fragments of friezes, capitals and various ornamental fragments; Fragments of frieze, columns and capitals

Two, both etching, from *Trofei di Ottaviano Augusto*
Each 43.3 x 59.2cm; 17 x 23¼in (plate) (2)

£200-300

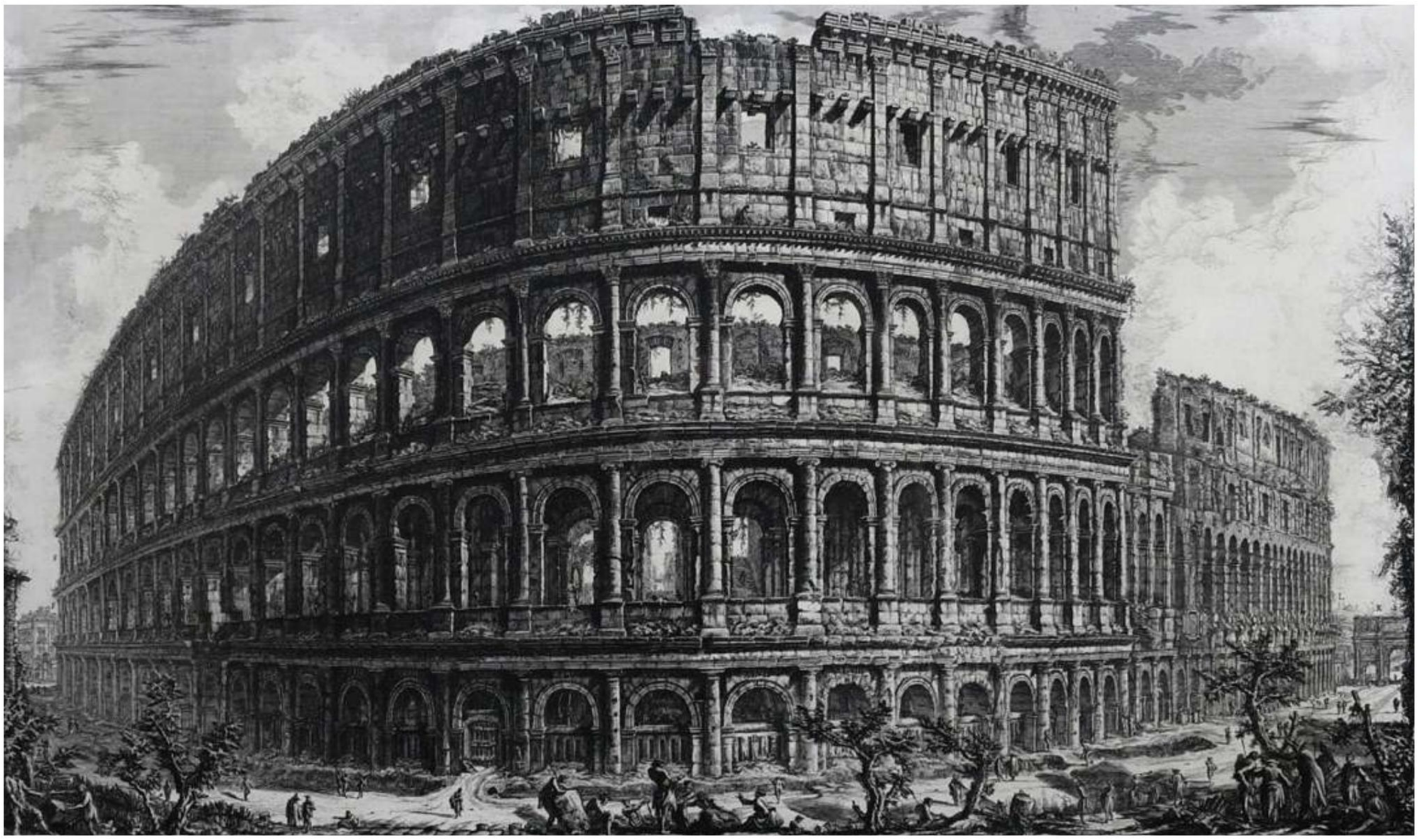
28
GIOVANNI BATTISTA PIRANESI
Italian 1720-1778

Veduta del Castello dell'Acqua Felice (Wilton-Ely 187)

Etching, from *Vedute di Roma* (Roman edition)
40.6 x 61.4cm; 16 x 24¼in (plate); 43.3 x 65.8cm; 17 x 26in (sheet)

Provenance:
Woolley & Wallis, Salisbury, *Old Masters, British & European Paintings*, 1 March 2022, lot 177

£150-250



29

30

29
GIOVANNI BATTISTA PIRANESI
Italian 1720-1778

Veduta dell'Anfiteatro Flavio, detto il Colosseo (Wilton-Ely 191)

Etching
44.6 x 70cm; 17½ x 17½in (plate)

£600-800

30
GIOVANNI BATTISTA PIRANESI
Italian 1720-1778

Veduta della gran Piazza e Basilica di S. Pietro (Wilton-Ely 234);
Veduta interna della Basilica di S. Pietro in Vaticano (Wilton-Ely 137)

Two, both etching
46.5 x 71cm; 18¼ x 28in; 40.8 x 60.5cm; 16 x 23¾in (plate) (2)

£600-800

31

31
JOHN SMITH
1652-1743
AFTER SIR GODFREY KNELLER
1646-1723

Portrait of John Smith the engraver

Mezzotint
34.3 x 26.1cm; 13½ x 10¼in (sheet)

Together with J. Cole; Portrait of Philip V of Spain; Mezzotint; 24.8 x 18.4cm; 9¾ x 7¼in (plate); Wallerant Vaillant (1623-1677); Portrait of Charles II as a boy; Mezzotint; 29.9 x 23.7cm; 11¾ x 9¼in (sheet); and Wallerant Vaillant (1623-1677); Portrait of Willem Goeree (1635-1711); Mezzotint; 31.9 x 25.5cm; 12¼ x 10in (sheet) (4)

£100-150

32

32
JOHN RAPHAEL SMITH
1751-1812
AFTER NATHANIEL HONE
1718-1784

Portrait of Sir John Fielding (1721-1780)

Mezzotint
38.8 x 28.2cm; 15¼ x 11in (sheet)

Together with John Raphael Smith; Portrait of Miss Montague; Mezzotint; 26.3 x 21.1cm; 10¼ x 8¼in (sheet); Valentine Green (1739-1813) after Edward Francis Cunningham (c.1741-1795); Portrait of Kitty Hunter (1742-1795); Mezzotint; 40.9 x 29.4cm; 16 x 11½in (sheet); and P. Stee (18th Century) after I. Toer (18th Century); Portrait of Miss Salethea Dawkens; Mezzotint; 38.9 x 28.5cm; 15¼ x 11¼in (sheet) (4)

£100-150

33

33
JAMES WARD
1769-1859
AFTER JOHN HOPPNER
1758-1810

Children Bathing; Juvenile Retirement

Two, both mezzotint
56.1 x 45.4cm; 22 x 17¾in;
55.9 x 45.3cm; 22 x 17¾in (sheet)

Together with John Finlayson (c.1730-c.1776) after Catherine Read (1723-1778); Portrait of Elizabeth Campbell, Duchess of Argyll and Baroness Hamilton of Hameldon (c.1733-1790); Mezzotint; 51.4 x 36.8cm; 20¼ x 14½in (sheet); and William Dickinson (1746-1823) after Rev. Matthew William Peters (1741/2-1814); Portrait of Lady Charlotte Bertie; Mezzotint; 53.2 x 39.6cm; 21 x 15½in (sheet) (4)

£100-150

34
AFTER SIR JOSHUA REYNOLDS

Portrait of Elizabeth Countess of Derby; Portrait of Frances Greville and her brother William Greville; The Student; A Lady and Child

Four, each mezzotint by William Dickenson (1746-1823), James McArdell (1729-1765), John Raphael Smith (1751-1812), and Joseph Grozer (1755-1799)
Largest 60 x 38.1cm; 23¼ x 15in;
Smallest 34.7 x 28cm; 13¾ x 11in (image) (4)

£100-150

35
AFTER GEORGE ROMNEY

Portrait of Henrietta Maria North (d.1796); Portrait of Richard Cumberland (1732-1811); Portrait of William Hayley (1745-1820)

Three, each mezzotint by John Raphael Smith (1751-1812); Valentine Green (1739-1813), and Johann Jacobé (1733-1797)
Largest 45.3 x 35.4cm; 17¾ x 14in;
Smallest 32 x 26.9cm; 12¼ x 10½in (image)

Together with James Wilson (act.1760-1780) after Francis Cotes (1726-1770); Portrait of Mary, Lady Boynton (d.1815); Mezzotint; 44.1 x 29.3cm; 17¼ x 11½in (sheet) (4)

£100-150

36
A COLLECTION OF 18TH AND 19TH CENTURY MEZZOTINTS

Mostly of portrait subjects

Largest 52.3 x 37.4cm; 20½ x 14¾in;
Smallest 22 x 16cm; 8¾ x 6¼in (sheet)
Unframed (approx. 49)

£100-150

34

35

36

37

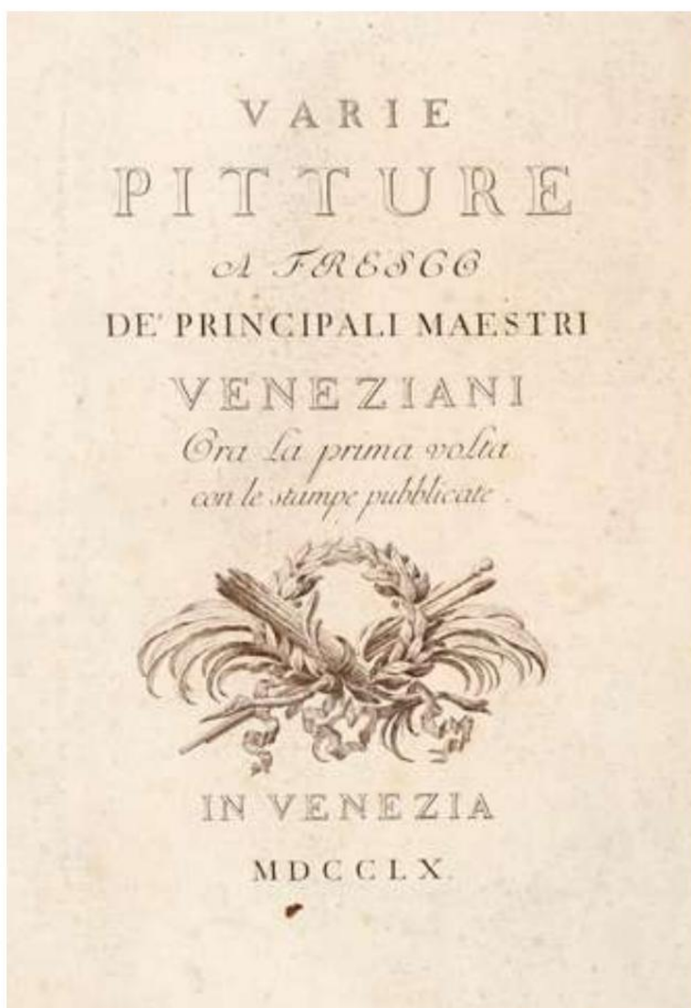
37
ENGLISH SCHOOL
18th Century

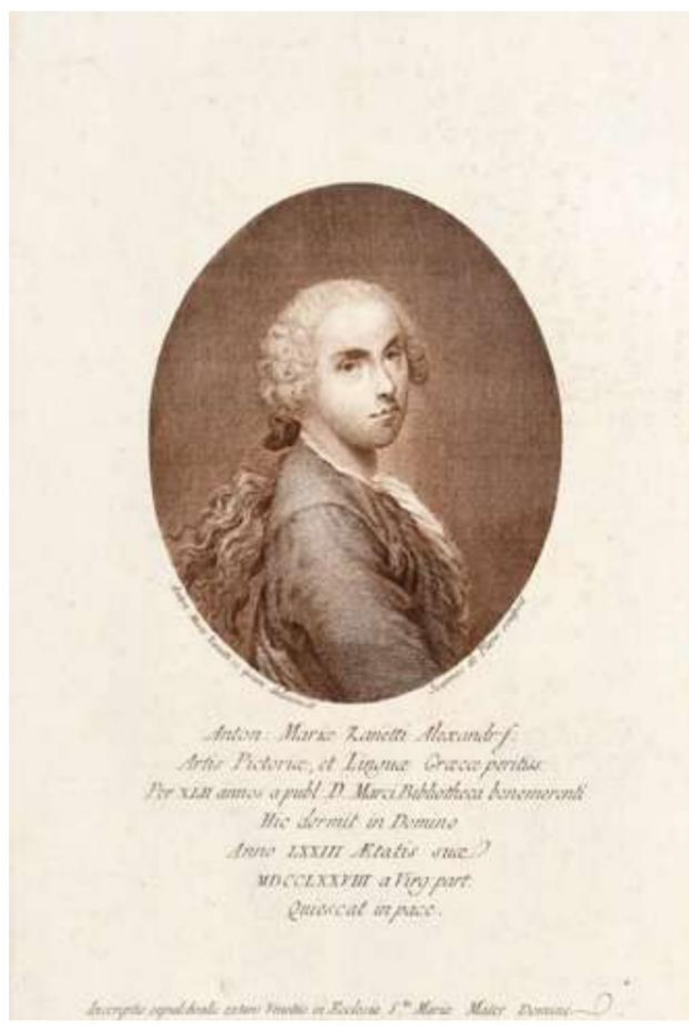
George Frideric Handel, Johann Sebastian Bach, Giuseppe Tartini; Johann Joachim Quantz; Christoph Gluck and Niccolò Jommelli making music

Mezzotint
23.8 x 24.7cm; 9¼ x 9¾in (sheet)

Together with English School 18th Century; The Pretty Milliners; Mezzotint with hand-colouring; 35.6 x 25.1cm; 14 x 9¾in (plate); British School 18th Century; Expectation; Mezzotint; 35.7 x 25.3cm; 14 x 10in (plate); and After John Collet; Reynard's Last Shift; Mezzotint with hand-colouring; 35.2 x 25.2cm; 13¾ x 10in (plate) (4)

£200-300





38

38
ANTONIO MARIA ZANETTI
Italian 1706-1778

Varie Pitture a Fresco de' Principali Maestri Veneziani

Engraved title, portrait after Zanetti, 24 numbered etched plates, and 7 leaves of letterpress text
Each sheet approx. 51.3 x 37.2cm; 20¼ x 14¾in, unbound

Provenance:
Property of a former museum keeper, collected between the 1930s and 1970s

£250-350

39

39
A COLLECTION OF 18TH AND 19TH-CENTURY PRINTS, DRAWINGS, AND WATERCOLOURS OF MUSICAL AND THEATRICAL SUBJECTS

Including John Smith (1652-1743) after Domenico Tempesti (Italian c.1655-1737); Frontispiece for Sonate da camera by Nicolo Cosimi; Mezzotint; 24.3 x 33.6cm; 9½ x 13¼in (sheet); Unframed; Georgiana Keate (1771-1850); Edwin in the Character of Caleb; Signed and dated *Georgiana Keate 1786* (lower right); Pen and ink with watercolour; 24.7 x 17.2cm; 9¾ x 6¾in; Unframed; George Cruikshank (1792-1878); The Opera Boxes During the time of the Great Exhibition; Etching; 21.9 x 26.5cm; 8½ x 10½in (sheet); Unframed; Thomas Rowlandson (1756-1827); Dr Syntax at Covent Garden Theatre; Aquatint with hand-colouring; 10.7 x 18.1cm; 4¼ x 7in (sheet); Unframed; and twenty-one further unframed works (25)

Provenance:
Property of a former museum keeper, collected between the 1930s and 1970s;
Woolley and Wallis, Salisbury, *Old Masters, British and European Paintings*, 5 September 2023, lot 199, where purchased by the present owner

£80-120

40

40
CHARLES HAGHE
d.1888
AFTER LIEUTENANT WILLIAM EDWARDS
d.1890

The Round Tower, Fort Hyderabad; From the Top of the Round Tower, Fort Hyderabad; Tombs at Truck; Fortress at Deyrah; Southern Entrance to Bejar Khan's Stronghold at Truckee

Five, each tinted lithograph heightened with hand colouring, from *Sketches in Scinde*
Largest 27.3 x 37.9cm; 10¾ x 15in;
Smallest 26.4 x 37.3cm; 10½ x 14¾in (image) (5)

£400-600

41

41
RICHARD EARLOM
1743-1822
AFTER CLAUDE LORRAIN
1600-1682

The Vintage Gatherers; Dido and Aeneas

Two, both mezzotint and etching
Each 21.1 x 26.2cm; 8¼ x 10¼in (plate) (2)

Provenance:
Property of a nobleman

£80-120

42

43

42
A COLLECTION 18TH AND 19TH CENTURY PRINTS OF LONDON

Unframed (36)

£200-300

43
JOSEPH CONSTANTINE STADLER
act.1780-1819
AFTER JOSEPH FARINGTON
1747-1821

A collection of mostly topographical views along the River Thames

Each etching and aquatint, most with hand-colouring
Unframed (approx. 75)

£200-300

44

44
JOHN SQUIRE
19th Century

Portrait of Prince;
Portrait of Punch

A pair, both lithograph with hand colouring
27.2 x 35.2cm;
10¾ x 13¾in; 27 x 35.1cm;
10¾ x 13¾in (image) (2)

£200-300

45

45
NEWTON FIELDING
1799-1856

Cockfighting, comprising Set Too; Fight; Throat; Knock Down; Recovery; Death

Six, each etching and aquatint with hand-colouring
Each 22.2 x 27.6cm;
8¾ x 10¾in (plate) (6)

£150-250

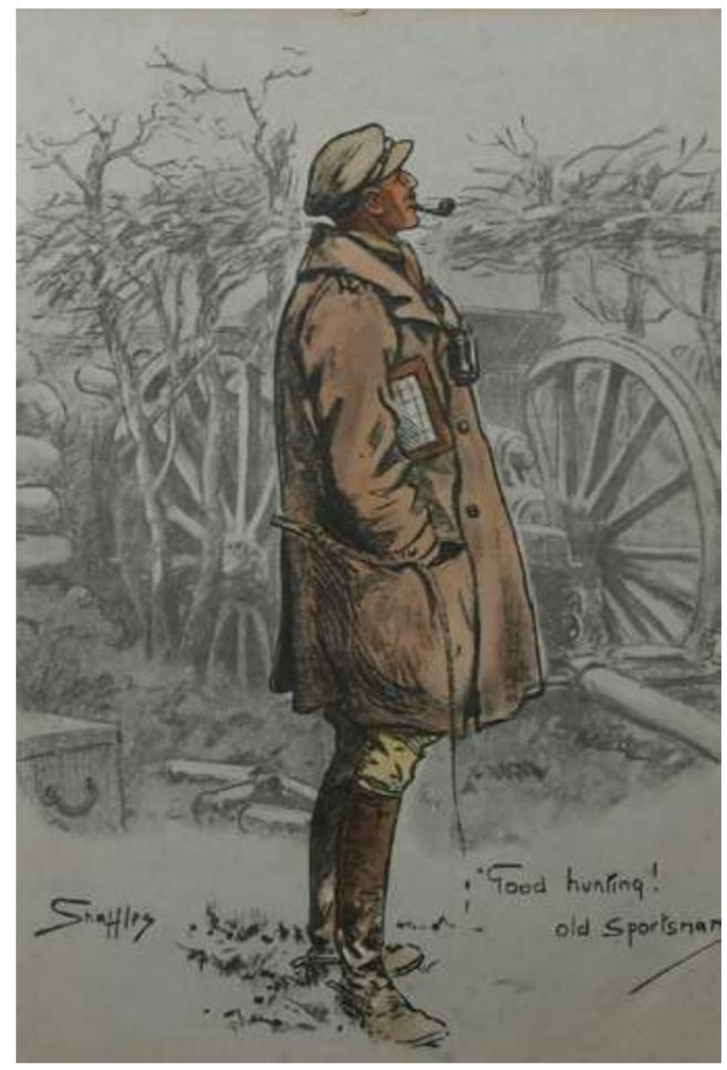
46

46
A COLLECTION OF 18TH AND 19TH CENTURY PRINTS MOSTLY OF AVIAN AND EQUESTRIAN SUBJECTS

Including six after James Roberts (1725-1799); approx. 60 after Beverly R. Morris; and approx. 38 others

Unframed (approx. 104)

£200-300



47

47 Φ

CHARLES JOHNSON PAYNE (SNAFFLES)

1884-1967

Jock; Wipers; Good Hunting! Old Sportsman

Three, one signed *Snaffles* (in pencil to margin) and with Snaffle bits blindstamp; one signed *Snaffles* (in pencil to old mount)
Each coloured print
Largest 28.6 x 20.6cm; 11¼ x 8in; Smallest 27.1 x 18.8cm; 10¾ x 7½in (image) (3)

£300-500

48

HERBERT DICKSEE

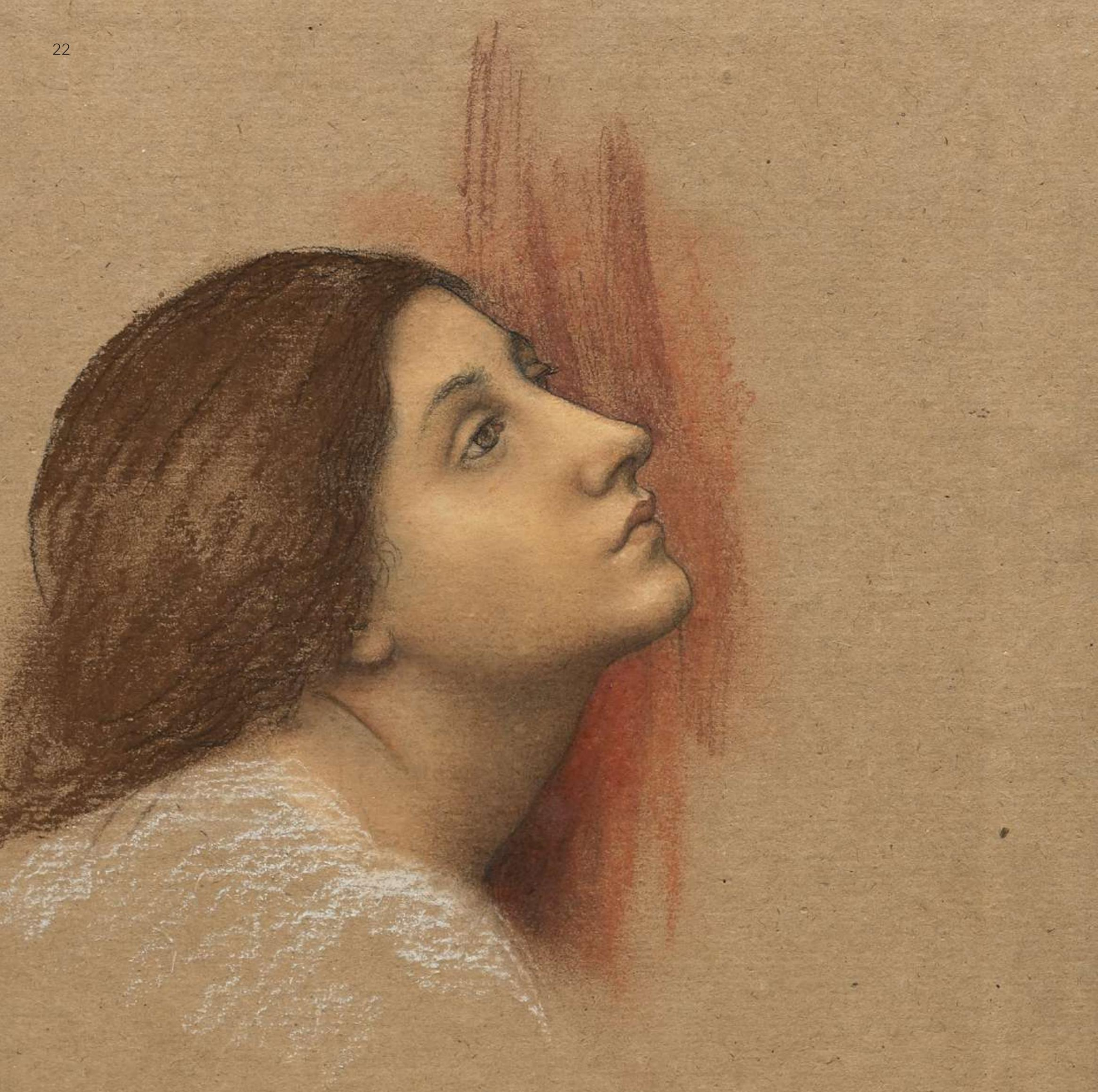
1862-1942

Danger; The Boyhood of Raleigh (after John Everett Millais)

Two, both signed *Herbert Dicksee* (in pencil to margin)
Both etching
60 x 77.8cm; 23½ x 30¾in (sheet); 60.3 x 70.2cm; 23¾ x 27¾in (plate)
The former unframed (2)

£100-150

48



DRAWINGS & WATERCOLOURS

LOTS 49-149

49

DONATO CRETI

Italian 1671-1749

Study of a mother and child

Pen and brown ink within brown ink framing lines
17.8 x 12.8cm; 7 x 5in

Provenance:
Sotheby's, London, *Old Master and British Work on Paper*,
26 November - 4 December 2020, lot 59

£800-1,200

50

CIRCLE OF FRANCESCO SOLIMENA

The Death of Cleopatra

Black chalk, pen and brown ink, and grey wash within brown ink framing lines
20.8 x 15.1cm; 8¼ x 6in

£200-300

51

CIRCLE OF LUIGI GARZI

A saint praying before a crucifix, surrounded by angels and putti

Pen and brown ink, white chalk, within brown framing lines
and squared for transfer
25.5 x 17.2cm; 10 x 6¾in

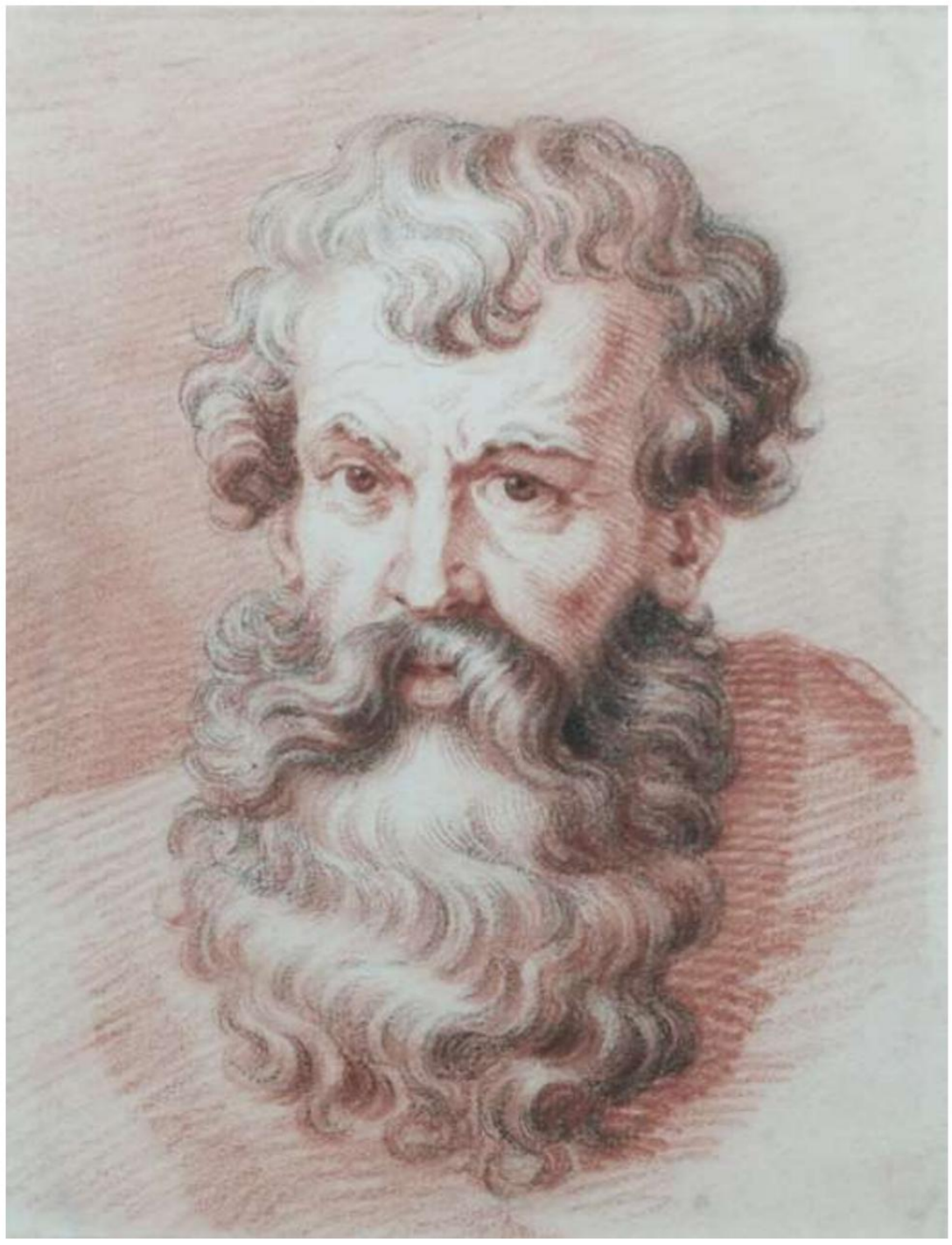
£200-300

49

50

51

52



53

54

52
ITALIAN SCHOOL
18th Century

Equestrian battle in a landscape with a town beyond

Pencil, pen and ink, and wash, squared for transfer on joined paper
24.5 x 101.4cm; 9¾ x 40in

£700-1,000

53
CIRCLE OF BERNARD LENS III

Head study of a bearded man

Red and black chalk
15.3 x 11.8cm; 6 x 4¾in

Provenance:
Andrew Clayton-Payne, London (as Bernard Lens)

£200-300

54
CIRCLE OF BARTOLOMEO PASSAROTTI

Study of a hand holding a staff

Pen and brown ink
17.9 x 13.9cm; 7 x 5½in

£400-600

55
FRENCH SCHOOL
18th Century

Study of hands, a putto's face, and an embracing couple in a landscape

Red chalk
21.6 x 36.1cm;
8½ x 14¼in

£500-700

55

56
AFTER SIMON DE PASSE

Portrait of Henry Frederick, Prince of Wales (1594-1612), holding a lance, with figures jousting beyond

Watercolour heightened with gilt
16.3 x 11.9cm; 6½ x 4¾in

£100-150

56

57

57
BALTHASAR ANTON DUNKER
German 1746-1807

"Et ego quondam fui in Arcadia": An arcadian landscape with a young couple by a memorial

Signed *Dunker inv* (lower right) and inscribed *ET EGO QUONDAM FUI IN ARCADIA* (lower centre)
Pen and black ink, with brown and grey wash within black framing lines
39.1 x 30.1cm; 15½ x 11¾in

£250-450

58

58 (framed)

58

ATTRIBUTED TO BENEDETTO LUTI
Italian 1666-1724

Study of a male nude

Black chalk heightened with white
27.7 x 39.6cm; 11 x 15½in

Provenance:
P & D Colnaghi, London (as Luti)

£1,200-1,800

59

59

CHARLES-JOSEPH NATOIRE

French 1700-1777

The education of Bacchus

Red, black and white chalk
14.7 x 29.9cm; 5¾ x 11¾in

Provenance:
Charles-Joseph-Barthélémy Giraud (French 1802-1881) (L.1143);
P & D Colnaghi, London

£5,000-7,000

59 (framed)

60

60
GEORGE ROMNEY
1734-1802

Mother and child in a classical landscape

Pen and brown ink, c.1770-71
17.3 x 15.9cm; 6¾ x 6¼in

Provenance:
Alfred de Pass (1861-1952);
By whom gifted to the Royal Institution of Cornwall, Truro;
By whom sold Christie's, London, 22 February 1966, lot 26;
Purchased from the above by Thos. Agnew & Sons, London

The present work is probably a preliminary study for the *Mother and Child* exhibited by George Romney at the Society of Artists in 1771 (see A. Kidson, *George Romney: A Complete Catalogue of his Paintings* (New Haven and London, 2015), p.822, no.1783).

We are grateful to Alex Kidson for his assistance cataloguing the present work.

£1,200-1,800

61

61
GEORGE ROMNEY
1734-1802

The Sacrifice of Isaac

Pen and brown ink, c.1770-71
19.7 x 14.4cm; 7¾ x 5¾in

Provenance:
Alfred de Pass (1861-1952);
By whom gifted to the Royal Institution of Cornwall, Truro;
By whom sold Christie's, London, 22 February 1966, lot 26;
Purchased from the above by Thos. Agnew & Sons, London

We are grateful to Alex Kidson for his assistance cataloguing the present work.

£1,200-1,800

62

62
GEORGE ROMNEY
1734-1802

Hagar and the angel

Pen and brown ink, c.1770-71
18.2 x 14.7cm; 7¼ x 5¾in

Provenance:
Alfred de Pass (1861-1952);
By whom gifted to the Royal Institution of Cornwall, Truro;
By whom sold Christie's, London, 22 February 1966, lot 26;
Purchased from the above by Thos. Agnew & Sons, London

We are grateful to Alex Kidson for his assistance cataloguing the present work.

£1,200-1,800

63

63
GEORGE ROMNEY
1734-1802

Hagar and the angel

Pen and brown ink, c.1770-71
18.8 x 13.4cm; 7½ x 5¼in

Provenance:
Alfred de Pass (1861-1952);
By whom gifted to the Royal Institution of Cornwall, Truro;
By whom sold Christie's, London, 22 February 1966, lot 26;
Purchased from the above by Thos. Agnew & Sons, London

We are grateful to Alex Kidson for his assistance cataloguing the present work.

£1,200-1,800

64

64
ITALIAN SCHOOL
c.1800

Drunken Hercules; Bacchus and Ariadne; Venus and Adonis; Venus

Four, each watercolour and bodycolour, three within a painted border, one with arched top
Largest 27.8 x 20.6cm; 11 x 8in;
Smallest 22.5 x 15.1cm; 8¾ x 6in
Unframed (4)

Provenance:
Property of a former museum keeper, collected between the 1930s and 1970s

£150-250

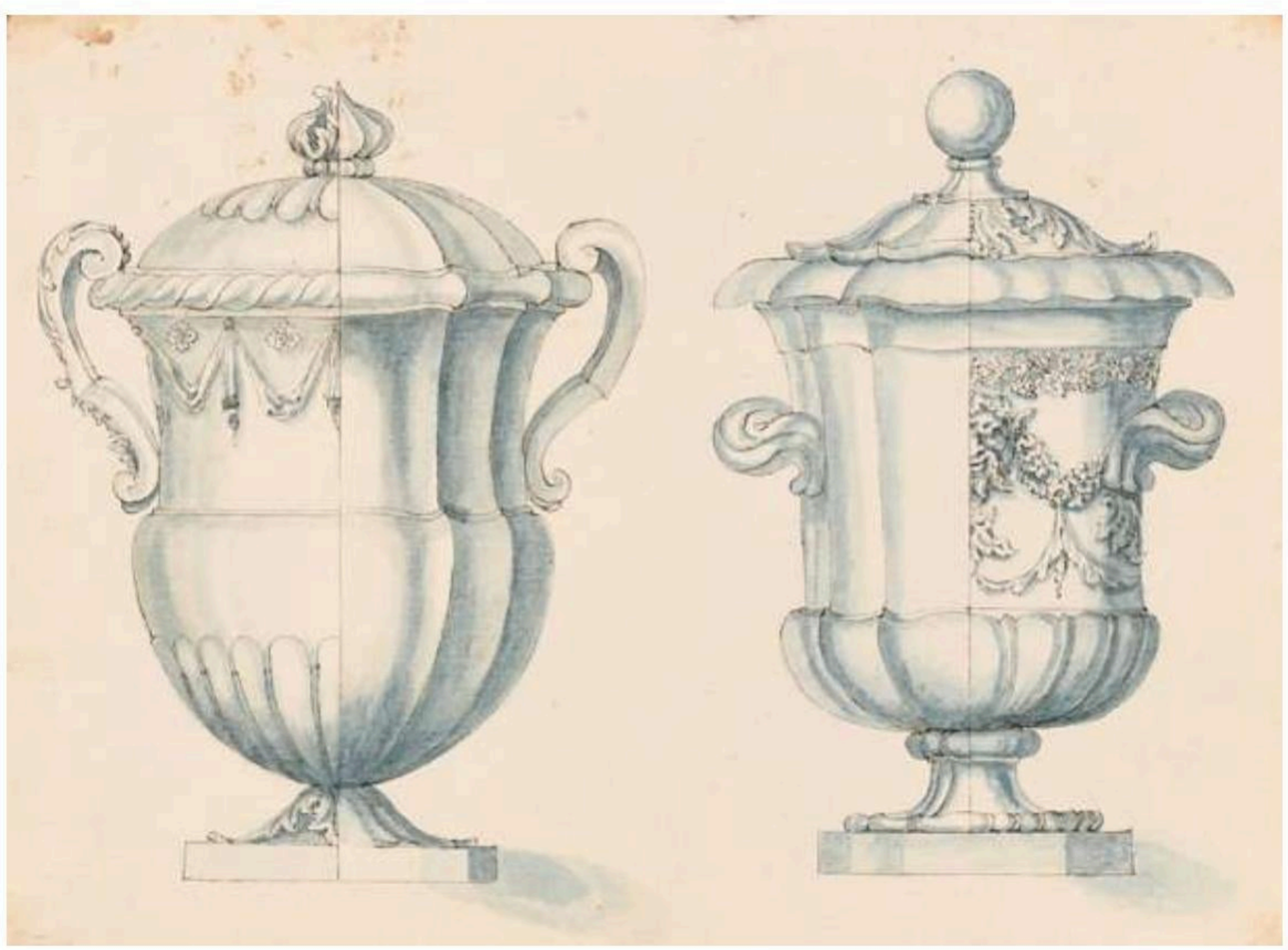
65

65
CIRCLE OF DANIEL MAROT THE ELDER

Study for a urn with griffin handles; Study for an urn with grotesque handles

Two, each pen and ink with grey wash
28.9 x 18.9cm; 11¼ x 7½in; 29.2 x 21.6cm; 11½ x 8½in
Unframed (2)

£200-300



66

66
CIRCLE OF DANIEL MAROT THE ELDER

Design for two fluted urns

Pen and ink with blue wash
21.2 x 28.9cm; 8¼ x 11¼in
Unframed

£200-300

67

67

BENJAMIN WEST PRA

American 1738-1820

Figures striving to pull ashore a boat after a shipwreck

Pen and black and brown ink with black chalk
44.2 x 72.2cm; 16½ x 28½in

£2,500-3,500

67 (framed)

68

68
AFTER DANIEL GARDNER

Portrait of Sir John Taylor, 1st Bt. (1745-1786), full-length, wearing a brown coat and white waistcoat, standing by a pedestal

Pastel, watercolour and gouache
85.2 x 58.3cm; 33½ x 23in

Provenance:
Sotheby's, London, 15 July 1993, lot 76;
Kenneth Neame

Literature:
Neil Jeffares, "Daniel Gardner", *Dictionary of pastellists before 1800*, online edition, accessed 12/01/2024, no.J.338.1703

After the original in the Ackland Art Museum, University of North Carolina (no.80.50.1).

THIS LOT IS OFFERED WITHOUT RESERVE.

£800-1,200

69
ENGLISH SCHOOL
18th Century

Portrait of a gentleman, possibly John James Heidegger (1666-1749)

Inscribed *Heidegger* (to verso)
Pastel
34.7 x 27.5cm; 13¾ x 10¾in
Unframed

Provenance:
Property of a former museum keeper, collected between the 1930s and 1970s

£50-100

70
ENGLISH SCHOOL
19th Century

Portrait of a lady, three-quarter length, wearing a blue dress and feathered hat, standing in a landscape

Pastel
44.7 x 34.6cm; 17½ x 13½in

£200-300

69

70

71
DANIEL GARDNER
1750-1805

Portrait of a gentleman, full-length, wearing a mauve coat and white waistcoat

Pastel and gouache
95.3 x 66cm;
37½ x 26in

Provenance:
Kenneth Neame

Literature:
Neil Jeffares, "Daniel Gardner", *Dictionary of pastellists before 1800*, online edition, accessed 12/01/2024, no.J.338.18924

THIS LOT IS OFFERED WITHOUT RESERVE.

£2,000-3,000

71

72

72
JOHN RUSSELL RA
1745-1806

Portrait of Lady Rich, née Elizabeth Bell (1740-1788), holding a sketch book and porte-crayon, with a landscape beyond

Signed and dated *J Russell pinxt/1777* (lower right)
Pastel
75.3 x 62.5cm; 29¾ x 24½in

Literature:
Neil Jeffares, 'John Russell', *Dictionary of pastellists before 1800*, online edition, accessed 25/01/2024, no.J.64.241

£800-1,200

73

73
JOHN RUSSELL RA
1745-1806

Portrait of John Green, half-length, wearing a blue coat, seated at a table

Signed and dated *J.Russell R.A. pinxit/1802* (upper left)
Pastel
75 x 62.1cm; 29½ x 24½in

Provenance:
John Rhodes, Potternewton House, Leeds, 1894

Literature:
W. Smith, 'The ceramic art in Yorkshire', in *Old Yorkshire* (London, 1882), p.92 (illustrated);
George Charles Williamson, *John Russell, RA* (London, 1894), p.160;
Neil Jeffares, 'John Russell', *Dictionary of pastellists before 1800*, online edition, accessed 12/01/2024, no. J.64.1671

The sitter was one of the founders of the Leeds Pottery.

£800-1,200

74

74
ATTRIBUTED TO SIR THOMAS LAWRENCE PRA, FRS
1769-1830

Portrait of John Philip Kemble (1757-1823), in the role of Hamlet

Signed with monogram *TL* (lower left)
Pen and ink, and watercolour
16.6 x 13.8cm; 6½ x 5½in

Provenance:
English Private Collection

John Philip Kemble was one of the greatest English actors of his generation, and Hamlet one of his most famous roles. Sir Thomas Lawrence was a great friend of both Kemble and his sister Sarah Siddons, and he depicted members of the family on numerous occasions throughout his career, including a full-length portrait of Kemble as Hamlet in 1801, which today is in the Tate's collection (no.N00142). It was unusual for Lawrence to work in pure watercolour, and as such these works very rarely appear on the market.

£1,000-2,000

75

75
WILLIAM WARMAN
1806-1875
AFTER JOHN JACKSON
1778-1831

Portrait Frederick, Duke of York (1763-1827), half-length, wearing the Star of the Garter

Signed *W.WARMAN* (centre left)
Watercolour
22.8 x 18.7cm; 9 x 7¼in

£150-250

76
ATTRIBUTED TO JOHN CONSTABLE RA
1776-1837

Study of fishing boats

Pen and brown ink
7.1 x 7.5cm; 2¾ x 3in

Provenance:
Squire Gallery, London

£800-1,200

76

77

78

77
GEORGE MORLAND
1763-1804

A farmer, donkey, pigs and a dog in a farmyard

Signed with initials and dated *G.M/1797* (lower right)
Pencil
30.3 x 40.3cm; 12 x 15¾in

Provenance:
By descent to the present owner

£100-150

78
PETER DE WINT OWS
1784-1849

Still life with pitcher, bottle, bread, knife and a plate

Pencil and watercolour
23.4 x 35.1cm; 9¼ x 13¾in

£300-500

79

80

79
WILLIAM PAYNE
1760-1830

View of Ullswater with fishermen on the bank

Pen and ink with watercolour
21.9 x 31.6cm; 8½ x 12½in

£150-250

80
CIRCLE OF PAUL SANDBY

Riders outside the Castle of Udolpho (recto); Study of a cascade (verso)

Inscribed *udolpho* (lower centre to recto)
Pen and black ink, and watercolour (recto); Pen and black ink, with watercolour heightened with white (verso)
19.5 x 30.2cm; 7¾ x 12in
Unframed

Provenance:
Property of a former museum keeper, collected between the 1930s and 1970s

£100-150

81

82

81
GEORGE CRUIKSHANK
1792-1878

Richmond Park

Signed *Geo Cruikshank* (lower left) and inscribed *Richmond Park* (lower centre)
Pencil and watercolour
11.3 x 18.5cm; 4½ x 7¼in
Unframed

Together with After William Havell; Above Richmond Bridge; Richmond Hill from near Gay's Summer House, Petersham; Two, both pencil and watercolour; 12.2 x 19.3cm; 4¾ x 7½in; 18.6 x 25.2cm; 7¼ x 10in; Unframed (3)

Provenance:
Property of a former museum keeper, collected between the 1930s and 1970s

£150-250

82
JAMES ROBERTSON
act.1815-1836

View of Barnard Castle, with figures rowing and a traveller on a path in the foreground

Pen and brown ink, with brown wash
17.2 x 24.7cm; 6¾ x 9¾in

Exhibited:
London, Appleby Bros., *Autumn Exhibition*, 1963

£100-150

83

84

85

83
DAVID COX SNR. RWS
1783-1859

Fishermen near a Three-Mastership in an Estuary, Chichester beyond

Signed *David Cox* (lower left)
Watercolour and gouache
22.5 x 34cm; 8¾ x 13¼in

Provenance:
Sotheby's, London, *Early British Drawings, Watercolours and Portrait Miniatures*, 4 December 2008, lot 149;
Maurice Edward Dear, Southampton

£1,000-1,500

84
DAVID COX SNR. RWS
1783-1859

Figures in a landscape near Penmaenmawr

Pencil, pen and ink, and wash
15.5 x 23.2cm; 6 x 9¼in

Provenance:
Woolley and Wallis, Salisbury, *Old Masters, British & European Paintings*, 6 March 2019, lot 101, where purchased by the present private collector

£200-300

85
GEORGE CUITT THE ELDER
1743-1818

A view of Richmond, North Yorkshire, from across the river

Pencil and watercolour heightened with bodycolour
34.8 x 45.7cm; 13¾ x 18in

Provenance:
John Manning, London

£100-150

86

86
CIRCLE OF JOHN FREDERICK LEWIS

Study of a young man asleep; Study of a mother and two children in a niche; Study of a market; Study of a woman at a well; Study of figures under the arches; Study of a woman asleep; Study of a man in a tall hat

Seven, four charcoal, two pencil, one coloured chalks
Largest 29.3 x 46.3cm; 11½ x 18¼in; Smallest 21.6 x 27.3cm; 8½ x 10¾in
Unframed

Together with Lady Augusta Sarah Cadogan (1811-1882); Portrait of HRH Duchess of Cambridge; Signed and dated *A S Cadogan/1846*; Watercolour heightened with white; 31.1 x 21.5cm; 12¼ x 8½in; Unframed; and Follower of Thomas Lawrence; Portrait study of a lady; Pencil and red chalk; 16.1 x 13.8cm; 6¼ x 5½in; Unframed (9)

Provenance:
Property of a former museum keeper, collected between the 1930s and 1970s

£80-120

87

87
DAVID LYON
18th Century

Travellers on a path (recto); Gentleman and sheep on a path (verso); A rest on the way

A pair, the former signed *D Lyon* (lower right),
the latter signed *D Lyon* (lower left)
Both gouache
Each 13.2 x 14.3cm; 5¼ x 5¾in (2)

£200-300

88

88
J. MARTIN
19th Century

Extensive landscape with classical ruins

Signed *J Martin* (lower right)
Pen and brown ink, and watercolour
18.4 x 26.8cm; 7¼ x 10½in

Provenance:
Christie's, London, 11 December 1971, lot 73 (according to label)

£200-300

89

90

89
GEORGE FENNELL ROBSON
1788-1833

The Vale of Llangollen, Denbighshire

Watercolour heightened with bodycolour
31.1 x 44.7cm; 12¼ x 17½in

Provenance:
The Fine Art Society, London, April 1964

£100-150

90
SAMUEL COOK
1806-1859

Coastal landscape with figures examining a lobster pot

Signed and dated *S.COOK 1857* (lower left)
Watercolour heightened with white
19.5 x 35.3cm; 7¾ x 14in

Provenance:
Philip and Anne Merridale Antiques, Stockbridge, April 1975

£150-250

91

92

91
HENRY EARP SNR.
1831-1914

View of Canterbury, with cattle watering in the foreground

Signed *H Earp Senr* (lower right)
Watercolour heightened with white
64.8 x 97.2cm; 25½ x 38¼in

£200-400

92 Φ
FRANK HENRY MASON RBA
1875-1965

Steam and sail ships off the coast; Fishing boats and other vessels off the coast

Two, the former signed *F.H.MASON* (lower left);
the latter signed *Frank H MASON* (lower left)
Both watercolour and bodycolour
Each 25.4 x 35.3cm; 10 x 14in (2)

£250-450

93

94

95

93
WILLIAM CALLOW RWS
1812-1908

The Burg Square, Bruges

Signed and dated *Wm Callow/1853* (lower left)
Pencil and watercolour heightened with bodycolour
26.8 x 36.1cm; 10½ x 14¼in

Provenance:
Vixseboxse Art Galleries, Cleveland; Newman Fine Art, London

£800-1,200

94
WILLIAM CALLOW RWS
1812-1908

Figures on the beach at Hastings

Inscribed and dated *Hastings 30th Aug 1852* (lower left)
Pencil and watercolour heightened with bodycolour
28.4 x 49.1cm; 11¼ x 19¼in

£200-300

95
WILLIAM CALLOW RWS
1812-1908

The fortress and town of Namur, at the junction of the Sambre and the Meuse

Signed and dated *William Callow/1894* (lower left)
Pencil and watercolour heightened with white and scratching out
51.5 x 75.8cm; 20¼ x 29¾in

Provenance:
Newman Fine Art, London

Exhibited:
Royal Watercolour Society, 1894

£4,000-6,000

96

96 (framed)

96

EDWARD LEAR

1812-1888

View of Porto Maurizio, Italy

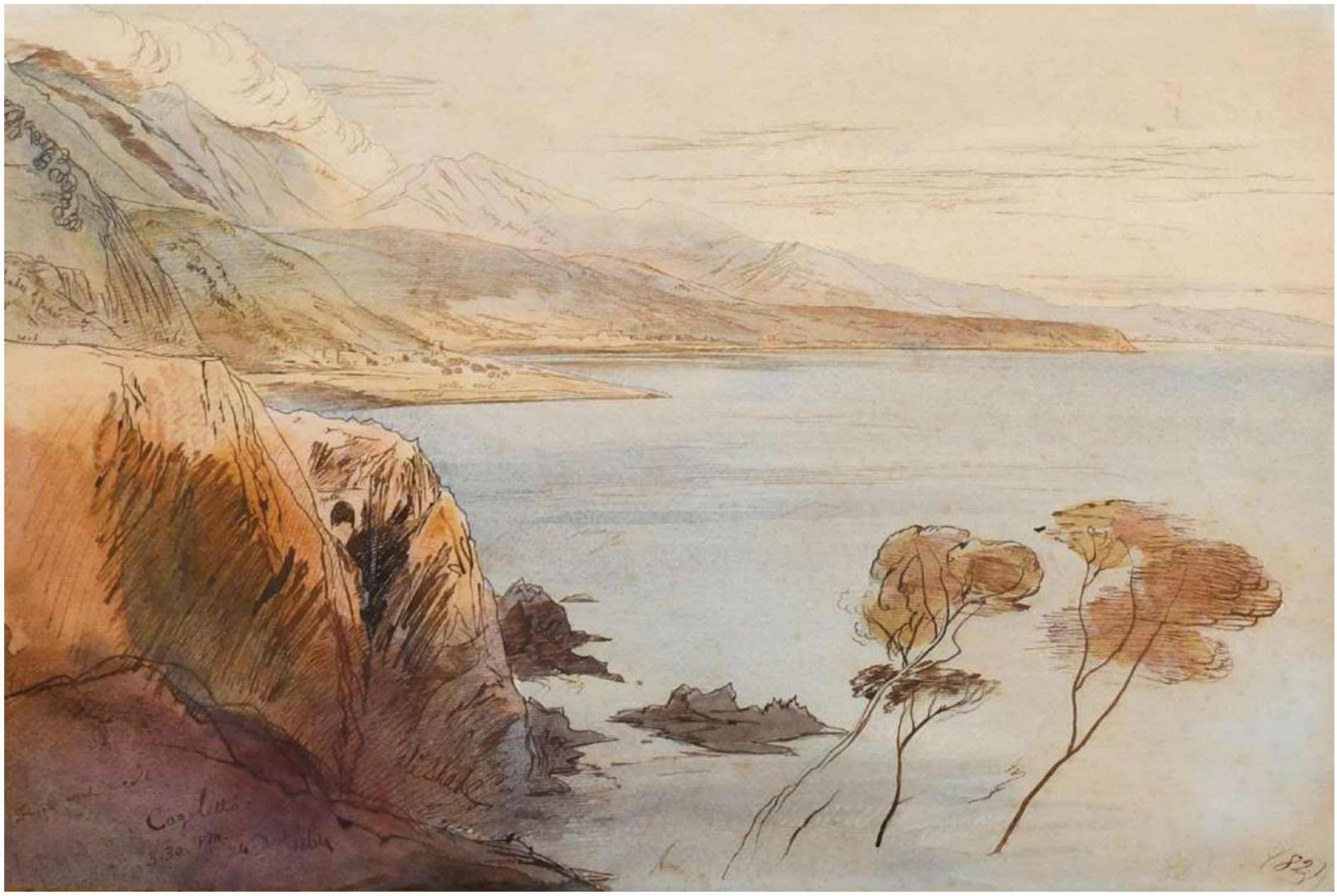
Dated and inscribed *Porto Maurizio/9 AM/29 December 1864* (lower left), numbered *(114)* (lower right) and further inscribed throughout with colour notes

Pen and ink, and watercolour, heightened with white

32.9 x 49cm; 13 x 19¼in

In November 1864 Edward Lear left England to spend the winter in the Riviera. He and his manservant Giorgio Kokali then undertook a walk to Genoa, before returning to Nice on New Years Eve. According to his diaries, on the day he drew the present work Lear travelled from Oneglia to Porto Maurizio and then onto San Remo.

£3,000-5,000



97

97

EDWARD LEAR

1812-1888

View of Cogoleto, Italy

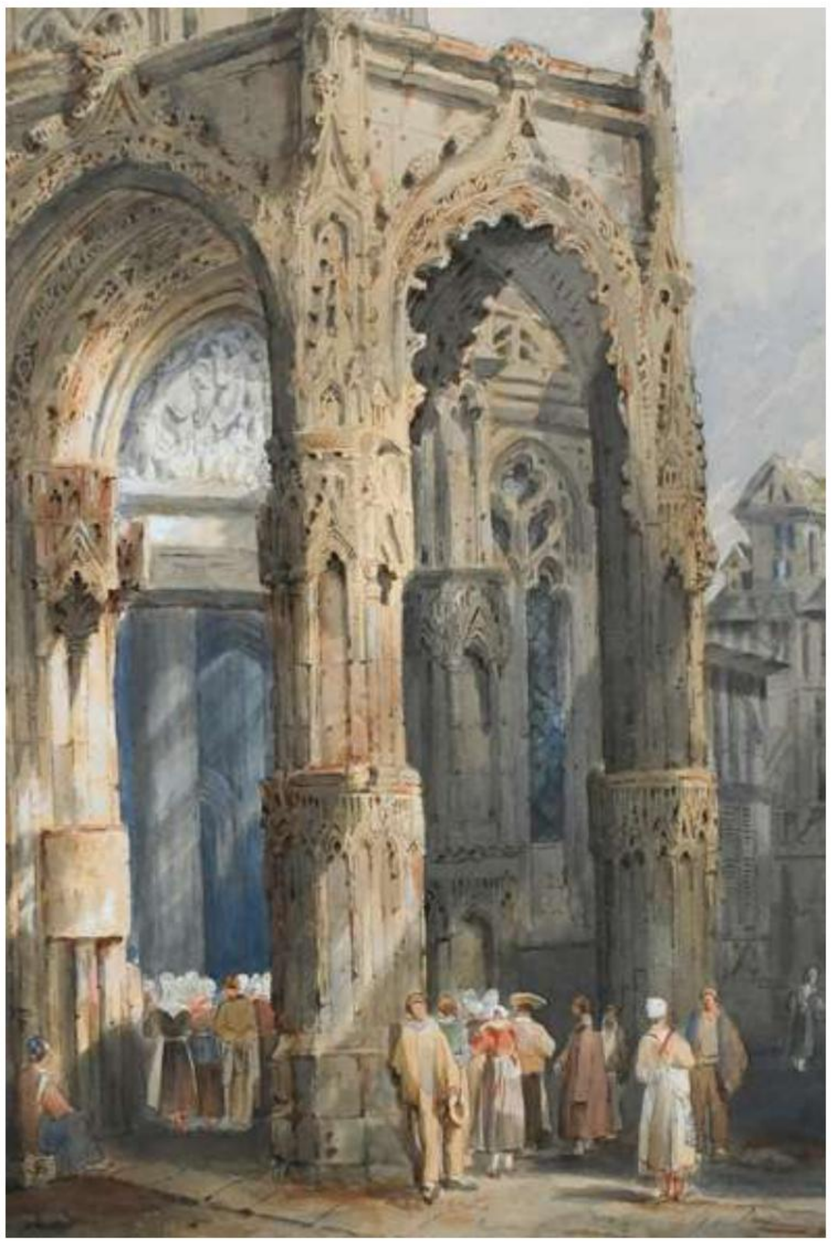
Inscribed and dated *High wind* & cold/Cogoletto [sic]/3.30pm/24 *Dec 1864* (lower left), numbered *(82)* (lower right), and further inscribed elsewhere with colour notes
Pen and brown ink, and watercolour
36.7 x 54.6cm; 14½ x 21½in

The present work was made during the same trip as the previous lot. According to his diaries, Lear drew two views of Cogoleto, near Genoa, on 24th December, and the other was sold at Christie's, King Street, *British Art on Paper*, 16 November 2006, lot 166.

£4,000-6,000

97 (framed)

98



99

98
WILLIAM WIEHE COLLINS
1862-1951

View of Matrei am Brenner, Tyrol with a figure pushing a cart past a church

Signed, inscribed and dated *W W Collins/MATREI a BRENNER/95* (lower left)
Watercolour heightened with white
39.4 x 29.9cm; 15½ x 11¾in

Provenance:
St George's Gallery, London;
Where purchased by Dr G C T Bartley, November 1895

£400-600

99
SAMUEL PROUT OWS
1783-1852

Figures by the West Porch of the Church of St. Vincent, Rouen

Signed with initials *sp* (in ligature, lower left)
Pencil and watercolour heightened with white
35.8 x 24.7cm; 14 x 9¾in

£250-350

100

100
ENGLISH SCHOOL
19th Century

Figures on the shore at Chiaia, Naples

Watercolour
22.8 x 39cm; 9 x 15¼in

Exhibited:
London, Appleby Bros., *Spring Exhibition*, 1964

£100-150

101

102

103

101
SPYRIDON SCARVELLI
Greek 1868-1942

The Pontikonisi, Corfu

Signed, inscribed and dated *Scarvelli/"Corfou"/23* (lower left)
Pencil and watercolour
26.8 x 44.5cm; 10½ x 17½in

£1,200-1,800

102 Φ
ANDREA VASARI
Italian 1873-1961

Menaggio from Punta Gaeta, Lake Como

Signed *A.Vasari* (lower right)
Pencil and watercolour
37.7 x 52.8cm; 14¾ x 20¾in

Provenance:
Southern Counties Auctions, 7 September 2018, lot 486, where purchased by the present private collector

£150-250

103
ANGELOS GIALLINA
Greek 1857-1939

Fishing boats off the coast of Corfu

Signed *Giallinà* (lower left)
Pencil and watercolour
37.5 x 71.4cm; 14¾ x 28in

£500-800

104

105

104
HAROLD SUTTON PALMER
1854-1933

Landscape with birds flying over a field, a village in the distance

Signed and dated *Sutton Palmer 81* (lower right)
Watercolour
22.8 x 34.1cm; 9 x 13½in

£200-300

105
ALFRED PIZZEY NEWTON RWS
1830-1883

Landscape with cattle watering in front of ruins of an abbey

Signed and dated *Alfred Newton. 51* (lower centre)
Pencil and watercolour heightened with gum arabic and scratching out
24.7 x 41.8cm; 9¾ x 16½in

Exhibited:
London, Appleby Bros., *Christmas Exhibition*, 1963

£100-150

106

107

106
ALLAN DUNCAN
19th Century

Thames barges in a backwater

Signed *A Duncan* (lower right)
Pencil and watercolour
67.6 x 120.8cm; 26½ x 47½in

Exhibited:
Derby, Derby Corporation Art Gallery, *Autumn Exhibition, Modern Pictures*, no.1

£200-400

107
FREDERICK CHARLES DIXEY
act.1857-1920

Boats on the River Thames

Signed *Fred. Dixey* (lower right)
Watercolour heightened with white
52.6 x 74.8cm; 20¾ x 29½in

£100-150

108

109

108
FRANK ALGERNON STEWART
1877-1945

In pursuit

Signed *FASTEWART* (lower left)
Pencil and watercolour heightened with bodycolour
24 x 71cm; 9¾ x 28in

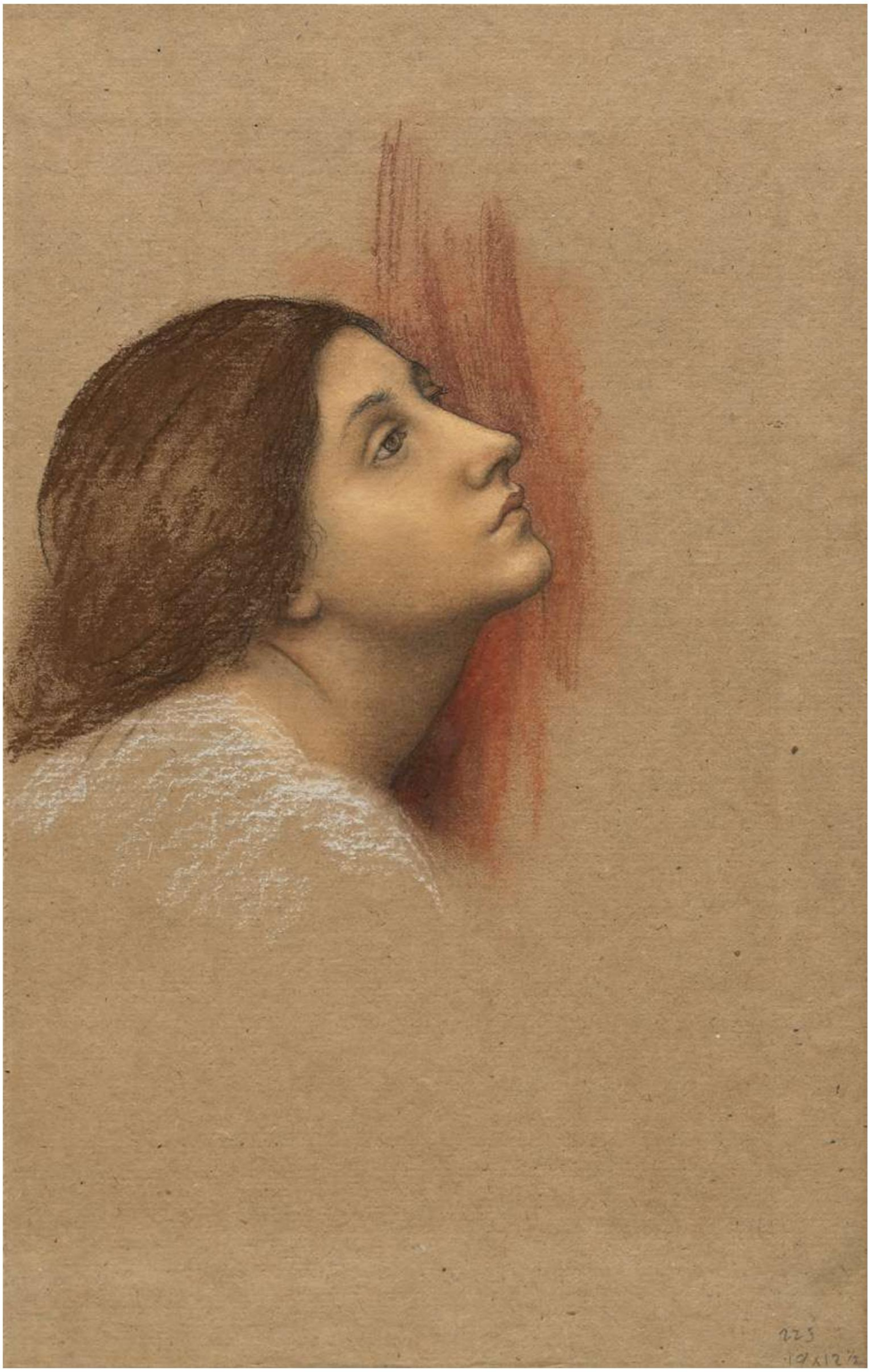
£1,000-1,500

109
FRANK CRAIG
1874-1918

The meet

Signed *FRANK/CRAIG* (lower right)
Gouache
39.1 x 70.5cm; 15½ x 27¾in

£700-1,000



110

110
EVELYN DE MORGAN
1855-1919

Study of the head of an angel for 'The Red Cross'

Pastel and chalk on brown paper, c.1916
30.1 x 20.6cm; 11¾ x 8in

Provenance:
The artist's sketchbook;
Hartnoll & Eyre, London, 1970

Exhibited:
London, Hartnoll & Eyre Ltd, *Evelyn De Morgan 1855-1919*, February 1970, no.22

The present work is a study for Evelyn De Morgan's *The Red Cross* (De Morgan Collection, Barnsley), considered to be one of her most successful works on the theme of war. The painting shows Christ surrounded by a choir of angels, and the sketch offered here is a study for the face of the angel on the lower left. In the final composition De Morgan changed the angel's hair colour to blond, perhaps to contrast more effectively with Christ's red robes.

The present work stands as a testament to both De Morgan's exceptional artistic skill and her profound response to the upheavals of war. In the context of her broader body of work, particularly her symbolic exploration of the Boer Wars and later, the First World War, this drawing assumes a pivotal role. It encapsulates the essence of De Morgan's commitment to using art as a powerful medium for social commentary, expressing the emotional and spiritual toll of conflict. As a preparatory study for a larger wartime composition, this drawing serves as a snapshot into the artist's creative process, underscoring her dedication to conveying the human experience amidst the turbulence of war with both technical prowess and heartfelt conviction.

We are grateful to Sarah Hardy, Director of the De Morgan Museum, for her assistance cataloguing the present work.

£2,000-3,000

111

111

JESSIE MARION KING

1875-1949

And She Danced To Please The Prince

Signed *JESSIE.M.KING* (lower right) and inscribed *AND.SHE.DANCED.TO.PLEASE.THE.PRINCE* (along lower edge)
Pen and ink, and watercolour, heightened with white
26.8 x 21.5cm; 10½ x 8½in

Provenance:
The Fine Art Society, London, January 1972

£3,000-5,000

112

113

112
ENGLISH SCHOOL
Late 19th Century

They Stole Little Bridget For Seven Years Long; They Took Her Lightly Back Again Between The Night An Morrow

A pair, both signed with monogram and dated *95*
Both pencil and watercolour heightened with white, illustrations for *The Fairies* by William Allingham (1824-1889)
Each 13.3 x 22.6cm; 5¼ x 9in (2)

£200-400

113
FREDERIC JAMES SHIELDS
1833-1911

Her Majesty the Queen

Signed with monogram and dated *1883* (lower right)
Red chalk
14.3 x 17.7cm; 5½ x 7in

Provenance:
John Brown JP;
The Gray Art Gallery, West Hartlepool

£400-600

114

115

114
EMILY BARNARD
act.1881-1911

Cupid attending a patient

Signed and dated *E.Barnard 1888* (lower left)
Pencil and watercolour
25.7 x 35.3cm; 10 x 14in
Unframed

£150-250

115
CIRCLE OF FRANK BRANGWYN

A female knight, probably Joan of Arc, on horseback leading captives

Signed with monogram and dated *1902* (lower left)
Charcoal, watercolour and bodycolour
54.3 x 75.9cm; 21¼ x 30in
Unframed

£120-180

116 Φ
ROBERTO RAIMONDI
Italian 1877-1961

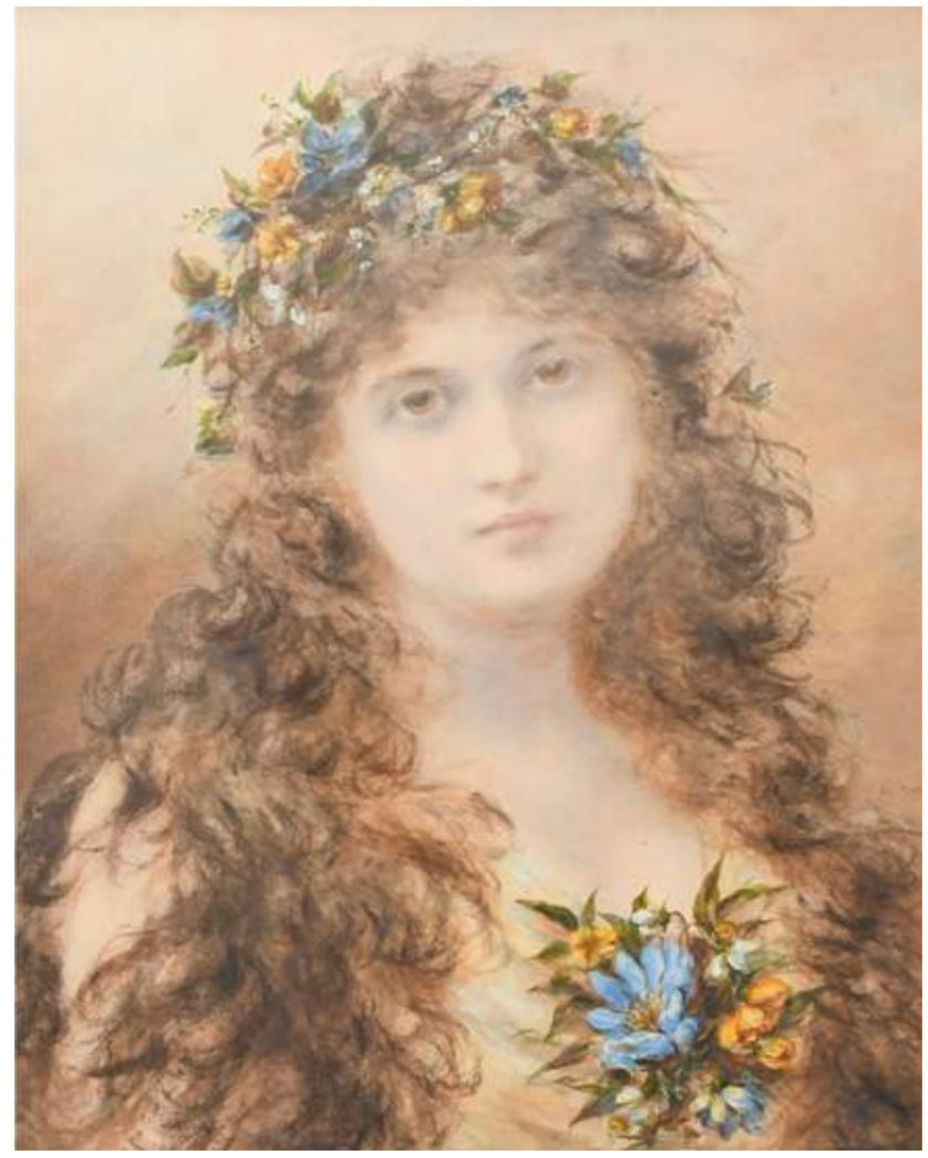
Winding wool

Signed *R.Raimondi* (lower right)
Pencil and watercolour
56.5 x 39.3cm; 22¼ x 15½in

Provenance:
Lacewing Fine Art

£300-500

116


117

117
ALICE RENSHAW
act.1880-1890

A young beauty with flowers in her hair

Signed *A Renshaw* (centre right)
Pencil, pastel and watercolour heightened with white
54.3 x 42.7cm; 21¼ x 16¾in

£300-500

118
MAUD M. TURNER
act.1891-1908

Portrait of a young girl, full-length, wearing a red dress and standing in an interior

Signed *M M Turner* (lower left)
Watercolour
74.8 x 47.7cm; 29½ x 18¾in

Provenance:
Hon. Mary Anna Marten of Crichel House, Dorset;
Her posthumous sale, Woolley and Wallis, Salisbury, *Paintings*, 5 June 2013, lot 120, where purchased by the present private collector

£200-300

118

119
JOHN WATKINS
act.1876-1908

A Breton girl standing in a doorway

Signed and dated *J.WATKINS.1887* (lower right)
Pencil and watercolour
37.5 x 27.2cm; 14¾ x 10¾in

£200-300

119

120

120
FLORENCE REASON
1859-1933

Peacocks and rhododendrons in a Devon garden

Signed *F.REASON* (lower right)
Watercolour
25.6 x 36cm; 10 x 14¼in

£120-180

121

122

121
HENRY JOHN YEEND KING
1855-1924

The Thames at Abingdon

Signed *YEEND KING* (lower left)
Pencil and watercolour heightened with white
59.2 x 93cm; 23¼ x 36½in

£300-500

122
ENGLISH SCHOOL
19th Century

The Pony Trap

Pencil, watercolour and bodycolour
33.7 x 24.3cm; 13¼ x 9½in

Provenance:
Woolley and Wallis, Salisbury, *Paintings*, 19 September 2012, lot 146, where purchased by the present private collector

£150-250

123

123
LOUISE RAYNER
1832-1924

St Ann Street, Salisbury

Signed *Louise Rayner* (lower left)
Watercolour heightened with bodycolour
46.9 x 37cm; 18½ x 14½in

£2,000-3,000

124

125

126

124
ALFRED AUGUSTUS GLENDENING JUN.
1861-1907

By Tranquil Waters

Signed with monogram and dated *1896* (lower right)
Watercolour heightened with white
47.4 x 71.9cm; 18¾ x 28¼in

£800-1,200

125
GEORGE GOODWIN KILBURNE
1839-1924

The Rivals

Signed *G G KILBURNE* (lower left)
Watercolour heightened with white
37 x 53.5cm; 14½ x 21in

£400-600

126
GEORGE GOODWIN KILBURNE
1839-1924

The toast

Signed *G G Kilburne* (lower right)
Pencil and watercolour heightened with white
36.3 x 52.5cm; 14¼ x 20¾in

£2,000-3,000

127

128

129

127
VITTORIO MATTEO CORCOS
Italian 1859-1933

Elegant Neapolitan ladies on a terrace

Signed and dated *V.Corcos/83* (lower left)
Watercolour heightened with white
39 x 24.9cm; 15¼ x 9¾in
Unframed

£700-1,000

128
HOWARD DAVIE
1868-1943

Motorists and a cyclist stopping on a road

Signed *HOWARD/DAVIE* (lower left)
Watercolour and bodycolour
68 x 51.5cm; 26¾ x 20¼in

The present work was used as the basis for an advertising poster for Palmer Cord Tyres.

£200-300

129 Φ
CATHERINE B. GULLEY
act 1908-1962

Standing by the window

Signed *Cath .B.Gulley RWA* (lower right)
Watercolour heightened with white
75.1 x 54.4cm; 29½ x 21½in

£200-300

130
WILLIAM CLARKE EDDINGTON
act.1860-1885

Harvesting the hops

Signed and dated *W.C.Eddington.1864* (lower left)
Pencil and watercolour heightened with body colour and gum arabic
40.1 x 76.4cm; 15¾ x 30in

£300-400

130

131
EDITH HELENA ADIE
1865-1947

A bank of rhododendrons

Signed *E.H.ADIE* (lower left)
Watercolour
25.2 x 35.8cm; 10 x 14in

£200-300

131

132
JAMES BURRELL SMITH
1822-1897

Mountainous landscape with figures picnicking by a river

Signed and dated *J Burrell Smith 1877* (lower left)
Pencil and watercolour heightened with white, gum arabic and scratching out
38.7 x 69.7cm; 15¼ x 27½in

Provenance:
Gorringes, Lewes, January 2006, lot 2138

£200-400

132

133

134

133
FREDERICK EDWARD JOSEPH GOFF
1855-1931

The Pool; Sonning

Two, the former signed and inscribed *THE POOL/ FRED E J GOFF* (lower right); the latter signed and inscribed *SONNING/FRED E J GOFF* (lower left)
Both watercolour heightened with white
11.4 x 15.3cm; 4½ x 6in; 11.7 x 15.4cm; 4½ x 6in (2)

£250-350

134
FREDERICK EDWARD JOSEPH GOFF
1855-1931

The Thames at Gravesend

Signed and inscribed *THAMES AT GRAVESEND/ FRED E.J.GOFF* (lower left)
Pencil and watercolour heightened with white
25.9 x 72.8cm; 10¼ x 28¾in

Exhibited:
Glasgow, Royal Glasgow Institute of Fine Arts

£300-500

135

135
JOHAN HENDRIK VAN MASTENBROEK
Dutch 1875-1945

View of a port, possibly Rotterdam

Signed and dead *J.H.V.Mastenbroek 1909* (lower right)
Watercolour heightened with bodycolour
49 x 52.8cm; 19¼ x 20¾in

Provenance:
In the family of the present owner for at least three generations

£300-400

136

136
HERBERT MENZIES MARSHALL RWS, RE, ROI
1841-1913

View of St. Pancras; London street scene

Two, the former signed and dated *Jan 14 77/H.M Marshall* (lower left), the latter signed with initials and dated *H M M 1892* (lower right)
Both watercolour and pencil, the latter heightened with white
13 x 20.8cm; 5 x 8¼in; 13 x 18.7cm; 5 x 7¼in (2)

Provenance:
St. Pancras with Chris Beetles, London;
London street scene with The Fine Art Society, London, 1964;
Bourne Gallery, Reigate 1987

£400-600

137
WILLIAM WALCOT RE
Scottish 1874-1943

Figures under the portico of the National Gallery, with St Martin-in-the-Fields beyond

Watercolour, bodycolour and gum arabic
58.3 x 28.8cm; 23 x 11¼in

£800-1,200

137

138

139

138
ALBERT GOODWIN
1845-1932

Ouchy, Lausanne

Signed *Albert Goodwin* (lower right), and inscribed *Ouchy &/Lausanne* (lower left)
Pencil, watercolour and bodycolour
26.6 x 34.6cm; 10½ x 13½in

£1,000-1,500

139
ALBERT GOODWIN
1845-1932

Monte Rosa from the hills at Como at dawn

Signed *Albert Goodwin* (lower right) and inscribed *Mont Rosa from Como's hills* (lower left)
Oil and watercolour on paper, heightened with gum arabic
27.6 x 37.1cm; 10¾ x 14½in

£600-800

140

140
ALBERT GOODWIN
1845-1932

Landeck

Signed and indistinctly dated *Albert Goodwin 187** (lower right)
Oil on paper
25.5 x 38.6cm; 10 x 15¼in

£1,000-1,500

141
SIR GEORGE CLAUSEN RA
1852-1944

Returning home from the fields

Signed and dated *G.CLAUSEN 97* (lower left)
Pencil and watercolour
26.8 x 45.8cm; 10½ x 18in

£300-500

141

142

143

144

142
PERCY FRENCH
Irish 1854-1920

Landscape in Connemara with turfstacks at dawn (recto); Connemara landscape at dawn (verso)

Signed and inscribed *Scene in Connemara" " P.French* (to verso)
Watercolour
17.8 x 25.5cm; 7 x 10in
Unframed

Provenance:
Butler Stoney Family, Portland House, Ireland

£800-1,200

143
HERCULES BRABAZON BRABAZON
1821-1906

AFTER J. M. W. TURNER
1775-1851

Calais Pier

Signed with initials *HBB* (lower left)
Pencil, watercolour and bodycolour
23 x 32.9cm; 9 x 13in

Provenance:
Arthur Tooth and Sons, London

£600-800

144
ARTHUR MELVILLE RWS, ARSA, RSW
Scottish 1855-1904

The Bullfight, Seville

Signed and inscribed *Arthur Melville Seville* (lower right)
Watercolour
20 x 30.6cm; 7¾ x 12in

Provenance:
Ewan Mundy Fine Art, Glasgow, where purchased by the present private collector, June 1983; Private Collection, Yorkshire

Exhibited:
Glasgow, Ewan Mundy Fine Art, *Spring Collection*, 1983, no.11

£1,000-1,500

145

145
ANNIE MARY YOUNGMAN
1860-1919

Cottage Flowers

Signed *A M Youngman* (centre right)
Watercolour
53.5 x 36cm; 21 x 14¼in

Exhibited:
London, *Royal Institute of Painters in Water Colours*, no.1

£200-300

146
JOHN SHERRIN
1819-1896

Forest floor still life with blossom and a bird's nest

Signed *JSherrin* (JS in ligature, lower right) and dated *1873* (lower left)
Watercolour and bodycolour heightened with gum arabic
22.9 x 28.7cm; 9 x 11¼in

£200-300

147
JOHN SHERRIN
1819-1896

Forest floor still life with primroses and a bird's nest

Signed *TSherrin* (lower centre)
Watercolour heightened with gum arabic
31.8 x 46.3cm; 12½ x 18¼in

£200-300

146

147

148
INDIAN SCHOOL

Maharaja Ranjit Singh presenting a necklace to Poddar Mirjamill Sett

Gouache
29.7 x 23.8cm; 11¾ x 9¼in

£600-800

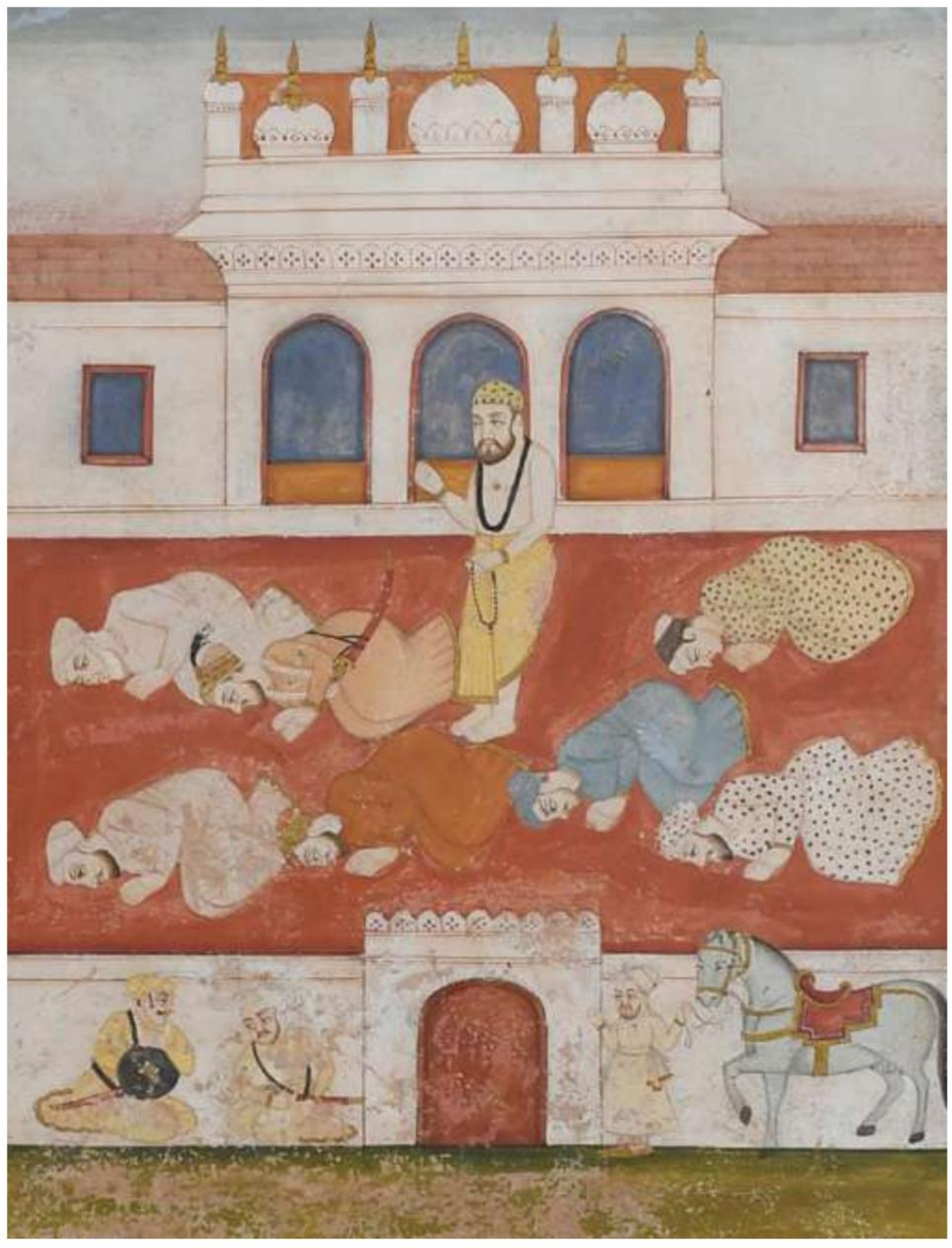
148

149
INDIAN SCHOOL

Guru Nanak Dev ji standing in the midst of devotees

Gouache heightened with gilt
26.9 x 21.1cm; 10½ x 8¼in

£200-300

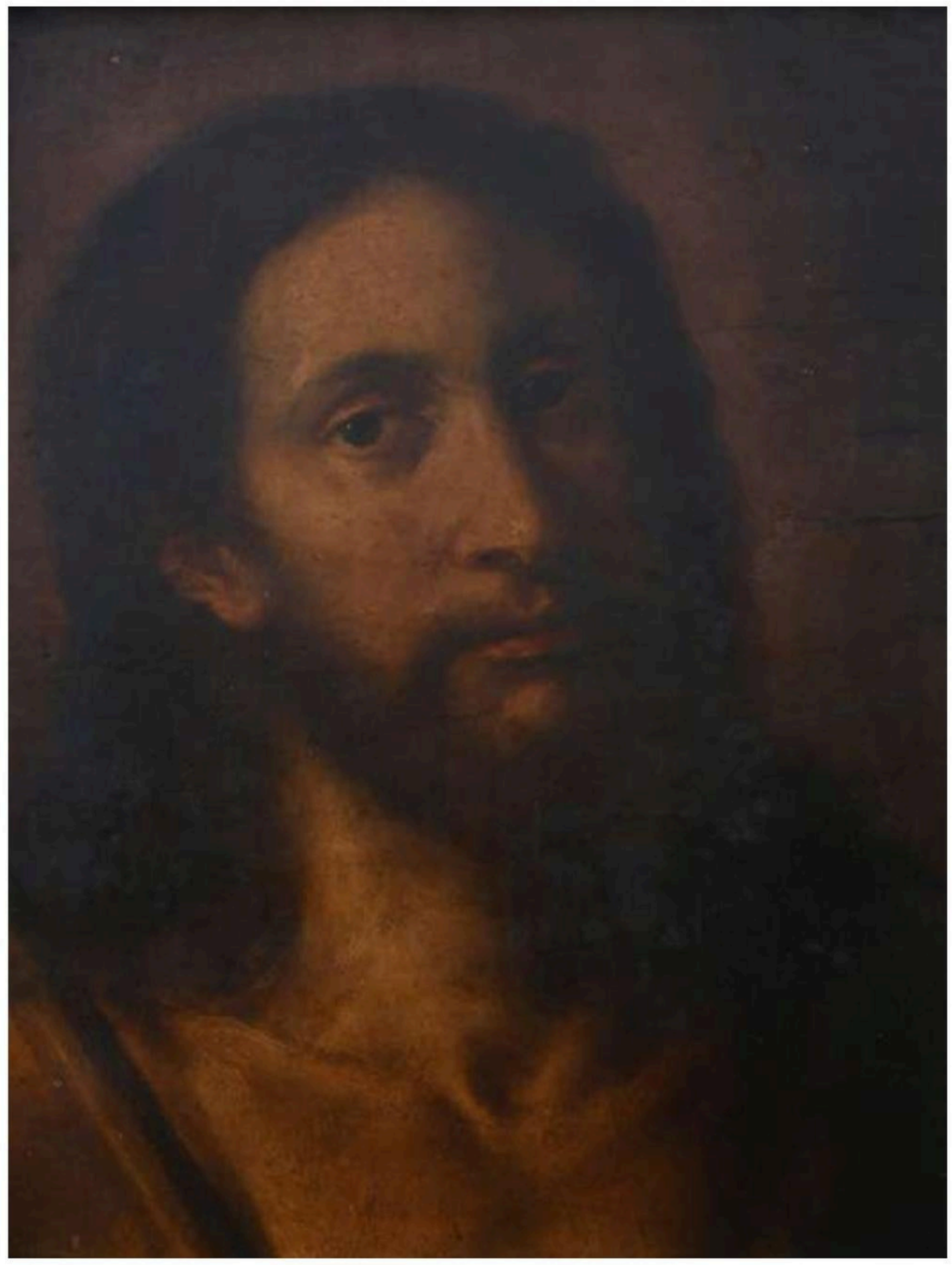


149

OIL PAINTINGS

LOTS 150-378

150



151

150
MANNER OF FRANÇOIS CLOUET

Portrait of a lady, wearing a green dress and feathered hat

Oil on panel
29.6 x 21.9cm; 11¾ x 8¾in
Unframed

£800-1,200

151
MANNER OF ANDREA DEL SARTO

Head of Christ

Oil on panel
34.3 x 27.2cm; 13½ x 10¾in

£500-700

152
FOLLOWER OF ALESSANDRO ALLORI

Portrait of a lady, bust-length, wearing a red dress

Oil on panel, roundel
19.4 x 19.6cm; 7¾ x 7¾in

£400-600

152

153

CIRCLE OF GIUSEPPE MARIA CRESPI

The farmer's family

Oil on canvas
46.3 x 49.8cm;
18¼ x 19½in

The present work was probably painted by one of Giuseppe Maria Crespi's sons, Antonio (1712-1781) or Luigi (1708-1779). Both worked in their father's studio and produced copies of his work. The present example derives from Giuseppe's painting in the Museum of Fine Arts, Budapest (no.519).

£1,000-1,500

153

154

FOLLOWER OF SALVATOR ROSA

Landscape with a family and two soldiers conversing under a tree; Landscape with a soldier and other figures by a ruin with the sea beyond

A pair, both oil on canvas
Each 42 x 34cm;
16½ x 13½in (2)

£1,200-1,800

154

155

155
NORTH ITALIAN SCHOOL
Late 16th Century

A soldier grieving over a fallen comrade

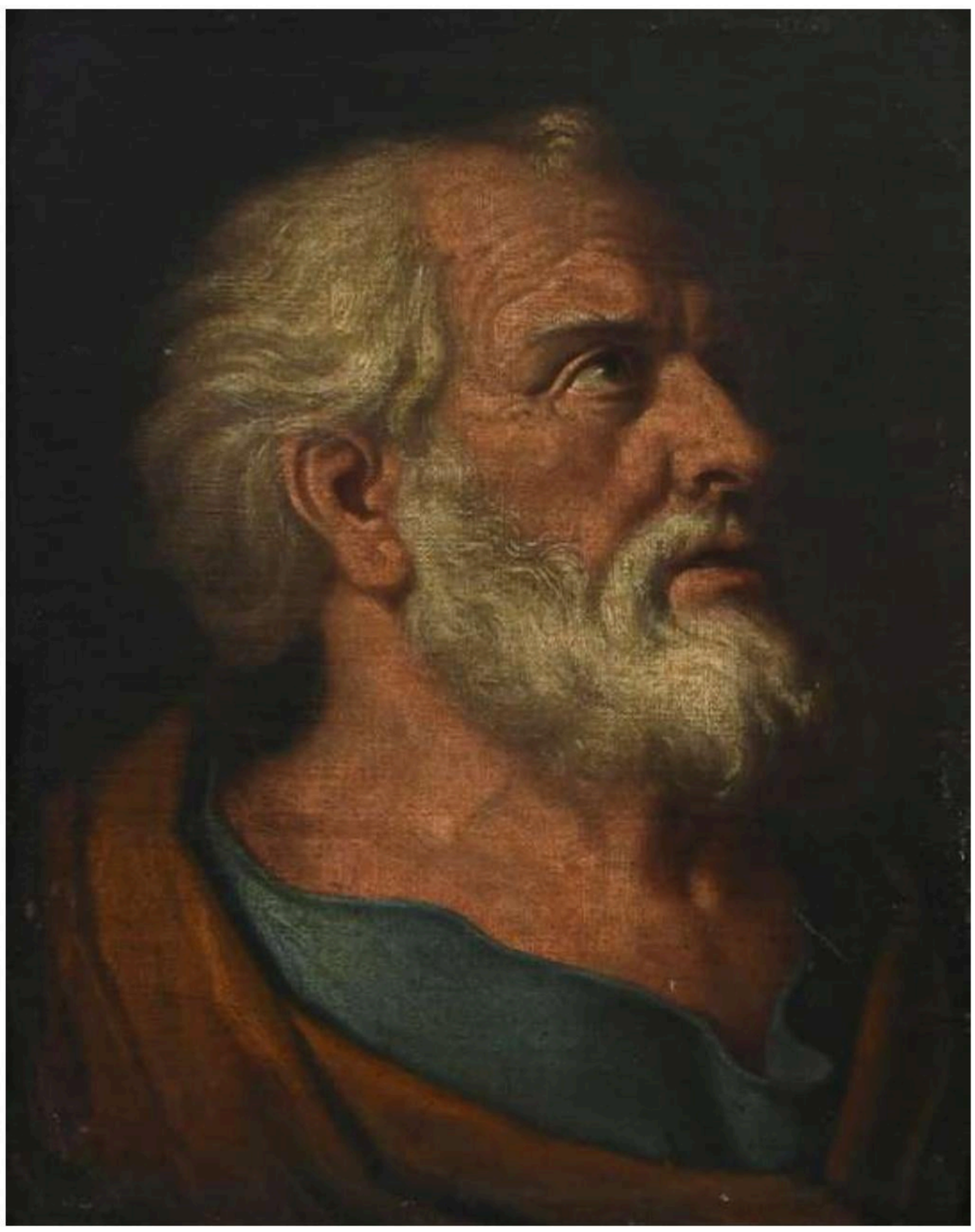
Oil on panel
26.7 x 43cm; 10½ x 17in

Provenance:
The Duke of Northumberland;
Thomas Agnew and Sons, 1967 (as Taddeo Zuccaro)

£3,000-5,000

155 (framed)

156



157

156
ITALIAN SCHOOL
17th Century
The arrest of Jesus with St Peter cutting off Malchus' ear
Oil on canvas
94.4 x 129.8cm; 37¼ x 51in
£400-600

157
ITALIAN SCHOOL
17th Century
Head of a saint
Oil on canvas
48 x 37.9cm; 19 x 15in
£400-600

158

158
FOLLOWER OF MARINUS VAN REYMERSWAELE

Saint Jerome in his study

Oil on panel
41.7 x 29.8cm; 16½ x 11¾in

£1,200-1,800

159

160

161

159
CIRCLE OF SEBASTIAEN VRANCX

Village scene with horsemen, figures working a wine press, and a laundress at the river

Oil on panel
28.4 x 36.5cm; 11¼ x 14¼in

Provenance:
Dennis Vanderkar Gallery, London;
Where purchased by the present owner's father, c.1958;
And by family descent

£1,000-1,500

160
CIRCLE OF HENDRIK FRANS VAN LINT

Extensive Italianate river landscape with a traveller and fisherman

Oil on copper, the reverse etched
10.1 x 15.3cm; 4 x 6in

£300-500

161
ATTRIBUTED TO ENGELBERT ERGO

Flemish c.1615-after 1652

Aeneas and his family fleeing from the burning of Troy

Oil on copper
31.5 x 77.3cm; 12½ x 30½in

£3,000-5,000

161 (framed)

162

162
CIRCLE OF DAVID TENIERS II AND LUCAS VAN UDEN

Wooded landscape with figures making music and a shepherd resting with his flock

Oil on canvas
98.6 x 117.7cm; 38¾ x 46¼in

£1,500-2,500

163

164

163
DUTCH SCHOOL
18th Century

Wooded landscape with a rider and traveller on a road

Oil on canvas
66 x 57.8cm; 26 x 22¾in

Provenance:
Frost and Reed

£200-300

164
CORNELIS GERRITSZ DECKER
Dutch 1618-1678

River landscape with a fisherman by a cottage

Signed and indistinctly dated *C Decker/16*3* (lower left)
Oil on panel
57.2 x 74cm; 22½ x 29in

Provenance:
Alfred Brod, London

£500-700

165

165
ATTRIBUTED TO DIRK STOOP
Dutch c.1615-1686

Oriental horsemen in a cave with drovers and their animals beyond

Oil on panel
45.4 x 67.2cm; 17¾ x 26½in

£3,000-5,000

165 (framed)

166

166
ATTRIBUTED TO GERRIT CLAESZ BLEKER
Dutch 1592-1656

The Adoration of the Magi

Oil on panel
97.5 x 137.8cm; 38½ x 54¼in

£1,500-2,500

167

167
CIRCLE OF NICOLAES BERCHEM

The watering hole

Oil on canvas
68 x 82cm; 26¾ x 32¼in

A signed and dated version of this work is in the Petit Palais, Paris (no.PDUT891).

£1,000-1,500

168

168

PAUL DE VOS

Flemish 1595-1678

Dogs fighting in a clearing, with a village beyond and hunters returning home

Oil on canvas
174 x 245cm; 68½ x 96½in

Provenance:
Major John Charles Trueman Mills (1900-1975), Hilborough Hall, Norfolk;
By descent to his wife, Ida Betty Mills (1900-1985), Hilborough Hall, Norfolk;
Her posthumous sale, Christie's, *The Contents of Hilborough Hall, Thetford, Norfolk*, 21-23 October 1985, lot 1132;
In the family of the present owner since at least 1989;
A private collection, Oxfordshire

Literature:
Hella Robels, *Frans Snyders: Stilleben und Tiermaler* (Munich, 1989), p.460, no.A 182 (as Paul de Vos)

When attributing the present work to Paul de Vos, Hella Robels suggested that the composition might derive from the work of de Vos' brother-in-law, Frans Snyders. She lists two copies of our painting, one of which later appeared on the art market as by Snyders (Christie's, London, *Old Master Pictures*, 9 December 2005, lot 106). The configuration of the dogs in both works is remarkably similar, although the landscape backgrounds are very different.

£12,000-18,000

168 (framed)

169

169
ITALIAN SCHOOL
18th Century
Portrait of a man wearing a fur over his shoulder
Oil on canvas
48.3 x 35.7cm; 19 x 14in
Unframed
£300-500

170
AFTER REMBRANDT
Tronie of a young man with gorget and beret
Oil on canvas
63.9 x 51.9cm; 25¼ x 20½in
After the original in the Uffizi, Florence
£300-500

171
DUTCH SCHOOL
19th Century
Portrait of a cavalier
Oil on panel
62.8 x 48.9cm; 24¾ x 19¼in
£300-500

170

171

172

172
DUTCH SCHOOL
Late 17th Century

Portrait of a lady seated, reading a letter with a dog in her lap, a servant attending

Oil on canvas
32.5 x 39.6cm; 12¾ x 15½in

Provenance:
Private Collection, Yorkshire

£800-1,200

173

174

173
ENGLISH SCHOOL
c.1700

A military column with a royal coach in a landscape, possibly the arrival of William III into London, 1688

Oil on canvas
101.6 x 126.5cm; 40 x 49¾in

£3,000-5,000

174
FOLLOWER OF SAMUEL VAN HOOGSTRATEN

Riders and other figures outside a country house

Bears a signature and indistinct date *W HOGARTH 17*** (lower left)
Oil on canvas
66.9 x 80.5cm; 26¼ x 31¾in

£1,000-1,500

175

175
CIRCLE OF EDWARD COLLIER

Vanitas still life with globe, violin, recorder, skull, hourglass and a musical score on a table

Oil on canvas
68.9 x 59.1cm; 27¼ x 23¼in

Provenance:
Private Collection

£4,000-6,000

176

176

THE PSEUDO ROESTRATEN
act.1675-1724

Still life with books, compass, jug, jar, and cup on a table draped with a carpet

Oil on canvas
63.9 x 76.6cm; 25¼ x 30¼in

Provenance:
Private Collection

£4,000-6,000

177

THE PSEUDO ROESTRATEN
act.1675-1724

Still life with a globe, books, teapot, antique medal, flask and skull on a table draped with a carpet

Oil on canvas
76.3 x 63.9cm; 30 x 25¼in

Provenance:
Private Collection

£3,000-5,000

177

178

178

GASPAR PIETER VERBRUGGEN II

Flemish 1664-1730

Still life with roses, anemones, orange blossoms, hyacinths, poppies and other flowers in a ewer on a ledge

Indistinctly signed (lower right)
Oil on canvas
90 x 67.8cm;
35½ x 26¾in

Provenance:
Bonhams, London, *Old Master and British Pictures and Drawings*, 11 December 1986, lot 80;
Possibly Johnny van Haeften London (as Jean-Baptiste Monnoyer);
Phillips, London, *Important Old Master Paintings*, 5 July 1994, lot 209 (as Gaspar Pieter Verbruggen I);
Export Fine Arts, London, where purchased by the present private collector, September 1994 (as Gaspar Pieter Verbruggen I)

We are grateful to Dr Claudia Salvi for confirming the attribution to Gaspar Pieter Verbruggen II on the basis of photographs. A copy of her full report is available on request.

£2,000-3,000

179

179
CIRCLE OF ALEXANDRE-FRANÇOIS DESPORTES

Still life with fruit, flowers, a monkey and a parrot on a stone ledge with a landscape beyond

Oil on canvas
153.6 x 127.4cm; 60½ x 50¼in

£8,000-12,000

180

181

180
ITALIAN SCHOOL
18th Century

Still life with flowers in a basket on a stone ledge

Oil on canvas
60.1 x 105.8cm; 23¾ x 41¾in

£1,000-1,500

181
MANNER OF JAN DAVIDSZ. DE HEEM

Still life with fruit in a glass vase on a stone ledge

Bears a signature *J D. De Heem A* (lower centre)
Oil on canvas
86.7 x 69cm; 34¼ x 27¼in

£600-800

182

182
FOLLOWER OF JEAN-BAPTISTE MONNOYER

Still life of flowers in a basket on a stone ledge

Oil on canvas
63.7 x 77.8cm; 25 x 30¾in

£1,000-1,500

183

183
FOLLOWER OF LUDOLF BAKHUIZEN

Fishing boats in choppy waters

Oil on canvas
29.8 x 35.9cm; 11¾ x 14¼in

£1,000-1,500

184

184
FOLLOWER OF WILLEM VAN DE VELDE THE YOUNGER

Shipping in calm coastal waters with a Dutch man-o-war firing a salute

Oil on canvas
29.4 x 35.5cm; 11½ x 14in

£400-600

185

185
CIRCLE OF PETER MONAMY

An English Squadron of the Red at sea in a stiff breeze

Oil on canvas
85.4 x 119cm; 33¾ x 46¾in

£2,000-3,000

185 (framed)

186

186
MANNER OF FRANÇOIS BOUCHER

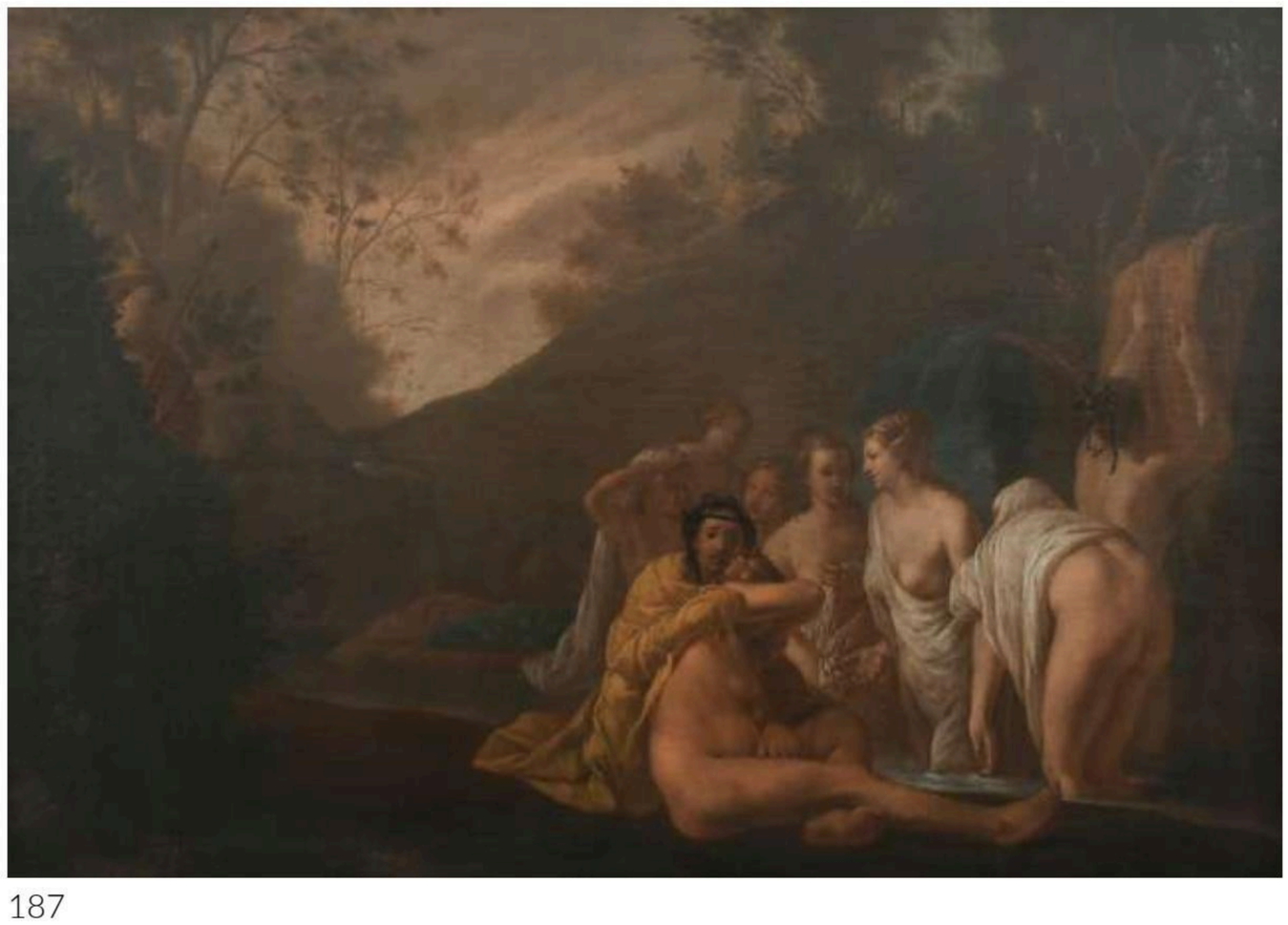
Allegory of Architecture; Allegory of Music; Allegory of Poetry

Three, each oil on canvas
Each 69.9 x 100cm; 27½ x 39¼in (3)

Provenance:
Kenneth Neame

THIS LOT IS OFFERED WITHOUT RESERVE.

£800-1,200



187

187
FOLLOWER OF ANGELICA KAUFFMAN

Diana and Acteon

Oil on canvas
49.4 x 74.5cm; 19½ x 19¼in

£400-600

188

189

190

188
CIRCLE OF CHARLES-FRANÇOIS GRENIER DE LA CROIX, CALLED LACROIX DE MARSEILLE

Mediterranean coastal landscape with figures on the shore and a port in the distance

Oil on canvas
36.8 x 59.8cm; 14½ x 23½in

Provenance:
Thos. Agnews and Sons, London

£800-1,200

189
FOLLOWER OF NICCOLÒ CODAZZI

Landscape with figures resting by classical ruins

Oil on canvas
48.5 x 65.7cm; 19 x 25¾in

£200-300

190
ITALIAN SCHOOL
19th Century

San Giorgio Maggiore from the Bacino di San Marco, Venice

Oil on canvas
58.8 x 78.5cm; 23¼ x 31in

£300-500

191

191

FOLLOWER OF JOHN CLOSTERMAN

Portrait of a lady, traditionally identified as Lucy, Countess of Carlisle (1599-1660), three-quarter length, wearing a brown dress and green cloak, seated in a landscape

Inscribed by a later hand *LUCY COUNTESS OF CARLISLE* (upper left)
Oil on canvas
125.9 x 102.5cm; 49½ x 40¼in

£1,500-2,500

192

192
ATTRIBUTED TO MICHAEL DAHL
Swedish 1659-1743

Portrait of a lady, traditionally identified as Cynthia Harbord, three-quarter length, seated in a landscape with a dog

Oil on canvas
126.5 x 101.8cm; 49¾ x 40in

£5,000-8,000

193

193
CIRCLE OF ENOCH SEEMAN

Portrait of a gentleman, half-length, wearing a brown coat and powdered wig

Oil on canvas
87.3 x 67.3cm; 34¼ x 26½in

£800-1,200

194
ENGLISH SCHOOL
Mid 18th Century

Portrait of Christopher Barratt, half-length, wearing a brown coat and blue waistcoat, in a painted oval

Oil on canvas
35.4 x 30.4cm; 14 x 12in

Provenance:
By family descent from the sitter

£300-500

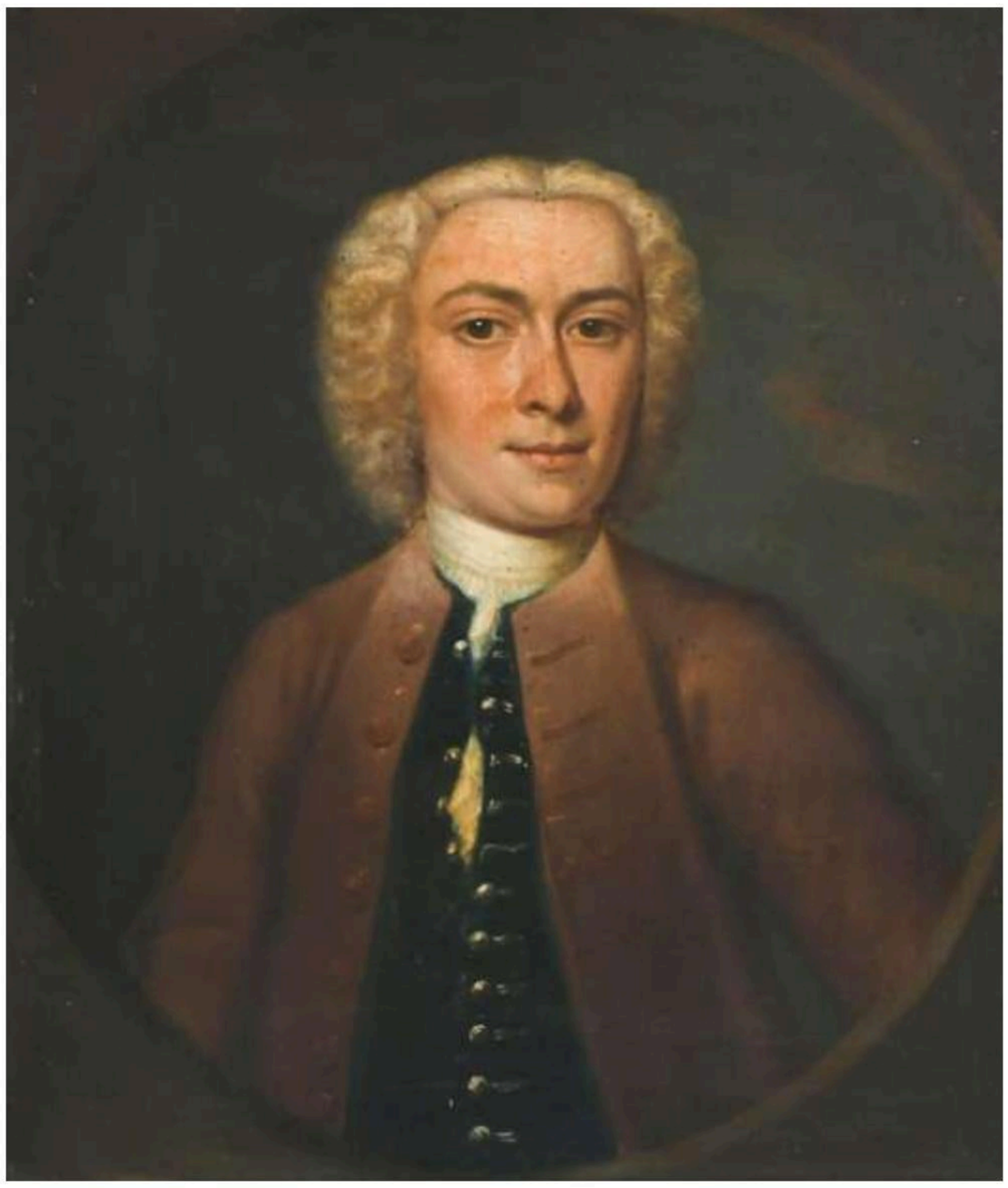
195
ENGLISH SCHOOL
Mid 18th Century

Portrait of George Barratt, half-length, wearing a brown coat and blue waistcoat, in a painted oval

Oil on canvas
35.6 x 30.5cm; 14 x 12in

Provenance:
By family descent from the sitter

£300-500



194

195

196
CIRCLE OF JEAN-BAPTISTE VAN LOO

Portrait of William, 4th Baron Widdrington of Blankney (1678-1743), half-length, wearing a grey coat and blue waistcoat, in a painted oval

Inscribed *Willi Lord Widdring* (centre right)
Oil on canvas
71.4 x 56.2cm; 28 x 22½in

£500-800

196

197
CIRCLE OF SIR GODFREY KNELLER

Portrait of a gentleman, half-length, wearing a red coat and waistcoat and long wig, in a painted oval

Oil on canvas
75.9 x 62.3cm; 30 x 24½in

£600-800

198
CIRCLE OF MICHAEL DAHL

Portrait of William Grey of Backworth, Northumberland (1659-1714), half-length, wearing a brown mantle and long wig

Oil on canvas, oval
73.5 x 61.7cm; 29 x 24¼in

Provenance:
Grey Family, Backworth House, Northumberland;
By descent to the Vivian-Neal family, Poundisford Park, Somerset;
Corporate collection, Kent;
With Miles Barton Paintings, where purchased by the present private collector

£600-800

197

198

199

199
CIRCLE OF CHARLES JERVAS

Portrait of a lady, traditionally identified as a member of the Hoare family, half-length, wearing a blue dress, standing in a landscape

Oil on canvas
88.3 x 71.5cm; 34¾ x 28¼in

£1,000-1,500

200

200
ENGLISH SCHOOL
Mid 18th Century

Portrait of Mrs Christopher Barratt, half-length, wearing a pink dress, in a painted oval

Oil on canvas
36 x 30.9cm; 14¼ x 12¼in

Provenance:
By family descent from the sitter

£600-800

201
FRENCH SCHOOL
Late 17th Century

Portrait of a lady, three-quarter length, wearing a fur-lined cloak and holding a string of pearls, within a painted oval

Traces of a signature (lower left)
Oil on canvas
120.5 x 91.4cm; 47½ x 36in

£1,200-1,800

201

202

202
ATTRIBUTED TO JOHN CLOSTERMAN
1660-1711

Portrait of Ann Grey, neé Carr (c.1675-1755), half-length, wearing a red dress

Oil on canvas, oval
75.5 x 62.4cm; 29¾ x 24½in

Provenance:
Grey Family, Backworth House, Northumberland;
By descent to the Vivian-Neal family, Poundisford Park, Somerset;
Corporate collection, Kent;
With Miles Barton Paintings, where purchased by the present private collector

Literature:
Arthur Westall Vivian-Neal, *Catalogue of Pictures & Furniture at Poundisford Park*, 1939

£500-800

203

203
CIRCLE OF HENRY PICKERING

Portrait of young man, half-length, wearing a blue coat and yellow waistcoat and holding a tricorn hat

Oil on canvas
68 x 54.4cm; 26¾ x 21½in

£700-1,000

204

204
ENGLISH SCHOOL
18th Century

Portrait of a lady, half-length, wearing a veil, in a painted oval

Oil on canvas
78.9 x 63.6cm; 31 x 25in

£200-300

205

205

SIR JOSHUA REYNOLDS PRA, FRS, FRSA

1723-1792

Portrait of Captain Benjamin Davies (1728-1777/78), half-length, wearing a magenta coat with gold trim

Oil on canvas laid on board
74.6 x 62.7cm; 29¼ x 24¾in

Provenance:
Samuel Davies Craig, the sitter's grandson, by 1818;
By descent to Samuel Davies Craig (d.1904);
By descent to his niece, Beatrice Forsyth (d. c.1925);
By descent to her niece Alice Colgate Rossiter (d. c.1935);
By descent to Arthur W Rossiter Jr, 1935;
By descent to Craig Colgate Jr., 1970;
And by descent to the previous owner;
By whom sold Grogan & Co, Massachusetts, USA, 11 December 2011, lot 257

Literature:
Algernon Graves and William Vine Cronin, *A History of the Works of Sir Joshua Reynolds, P.R.A.* (London, 1899), I, pp.233-234;
David Mannings, *Sir Joshua Reynolds, A complete catalogue of his paintings* (New Haven and London, 2000), text vol., p.161, cat. no.485; plate vol., p.283, pl.551

Exhibited:
Probably New York, American Academy of Fine Arts, 1818

Benjamin Davies was born in Bristol, England and emigrated to New York, in 1750. He became a Master Mariner of New York City, and began his seafaring career with a voyage to China, as an apprentice to Captain William Sedgwick, of the East India Company. He later accompanied Captain George Jackson to India, and as the captain of the *Hope*, to England on several occasions.

Sir Joshua Reynolds' pocket books first record an appointment with 'Mr Davis' [sic] in November 1758, a further five appointments in 1761 and a final one in 1762. A payment of 12gns is recorded in 1761 which would have been the full price for a head-and-shoulders portrait ordered before 1758.

£6,000-9,000

206

206
ATTRIBUTED TO SIR THOMAS LAWRENCE PRA, FRS AND LATER
1769-1830

Portrait of a lady, possibly Countess Alexandra 'Rosalie' Rzewuska (1788-1865), half-length, wearing a white dress

Inscribed by a later hand *THOMAS LAWRENCE 1769-1830* (to stretcher)
Oil on canvas, oval
78.4 x 62.7cm; 30¾ x 24¾in

Provenance:
Private Collection, Europe;
Im Kinsky, Vienna, *Old Master Paintings*, 6 December 2022, lot 155

In September 1818 Sir Thomas Lawrence travelled to Europe to paint a series of portraits of allied sovereigns for the Prince Regent. He resided in Vienna from November 1818 until the following May, and whilst there painted several private portraits of the Viennese aristocracy. However, many of these portraits were left unfinished as Lawrence moved to Rome to continue with his royal commission. Lawrence's portraits of Napoleon II (1811-1832), Victor von Fries and The Archduchess Charles (1797-1829) were all unfinished oval half-length paintings from this period (see Kenneth Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings*, Oxford, 1989, nos, 591, 315 and 185). The last of these was, like the present work, completed by a later hand, in that case purportedly Friedrich von Amerling (1803-1887).

One of Lawrence's subjects whilst in Vienna was Countess Rosalie Rzewuska, and a chalk drawing of her is in the British Museum (no.1900,0717.57). Although the drawing shows Rzewuska in profile, there appears to be some resemblance to the sitter in the present work.

£800-1,200

207

207
ATTRIBUTED TO SIR THOMAS LAWRENCE PRA, FRS
1769-1830

Portrait of a young girl, three-quarter length, wearing a white dress, seated in a landscape with sheep beyond

Oil on canvas
76.7 x 63.9cm; 30¼ x 24¼in

Provenance:
English Private Collection

The present work is comparable to Sir Thomas Lawrence's portrait of Lady Alexandrina Vane as a child (see Kenneth Garlick, *Sir Thomas Lawrence: A Complete Catalogue of the Oil Paintings* (Oxford, 1989), no. 785).

£6,000-10,000

208

208
FRENCH SCHOOL
19th Century

Portrait of Napoleon Bonaparte (1769-1821), half-length, as First Consul

Oil on canvas
94.6 x 78.2cm; 37¼ x 30¾in

Provenance:
By descent to the present owner

£700-1,000

209

209
AFTER ÉLISABETH VIGÉE LE BRUN

Self portrait

Oil on canvas
27.6 x 21.6cm; 10¾ x 8½in

After the original in the Accademia di San Luca, Rome.

£150-250

210
CIRCLE OF SIR HENRY RAEBURN

Portrait of Hugh Elliot (1752-1830), three-quarter length, wearing a black coat and yellow waistcoat, seated in an interior

Oil on canvas
127.9 x 101.7cm; 50¼ x 40in

Hugh Elliot was the Scottish younger brother of the 1st Earl of Minto, Governor-General of India. As teenagers the brothers were mentored by the philosopher David Hume (1711-1776).

After serving in the Russian army, Elliot entered the diplomatic service. He was British Ambassador to the Duchy of Bavaria and then to Frederick the Great in Prussia. He was Ambassador in Copenhagen stopping the war between Sweden and Denmark. In 1792 he became British ambassador in Dresden where he met Nelson and Lady Hamilton. From 1803-1805 he was posted to the Kingdom of Naples and from 1809-1814 he was Governor of the Leeward Islands and became a noted abolitionist. He was reported to be the driving force behind the arrest, trial and execution of Arthur Hodge for the murder of a slave in the British Virgin Islands. His brother-in-law Baron Auckland presented the bill which became the Slave Trade Act 1807. In 1814 Elliot was appointed Privy Councillor, and from 1814-1820 he was Governor of Madras.

He is buried in Westminster Abbey. The Elliots were friends of Lord Nelson and Hugh's nephew Hon. George Elliot served with Nelson and was on Victory at the Battle of Trafalgar.

£400-600

210

211
ENGLISH SCHOOL
c.1800

Portrait of Elizabeth Barratt, bust-length, wearing a white dress and yellow shawl

Oil on panel
39.8 x 31cm; 15¾ x 12¼in

Provenance:
By family descent from the sitter

£400-600

212
ENGLISH SCHOOL
18th Century

Portrait of a naval officer, half-length, wearing a blue coat and with powdered hair

Oil on canvas
60.9 x 45.6cm; 24 x 18in

£300-500

211

212

213

214

213
CIRCLE OF ROBERT DODD

British shipping in calm waters

Oil on canvas
63.9 x 101.9cm; 25¼ x 40in

Provenance:
The Parker Gallery, London

£800-1,200

214
ENGLISH SCHOOL

Late 19th Century

A man-o-war and other shipping in choppy waters; Men-o-war in calm waters

Two, the former indistinctly signed and dated *JH 18*** (lower right)
Both oil on canvas
35.5 x 48.8cm; 14 x 19¼in; 34.5 x 44.6cm; 13½ x 17½in (2)

£200-300

215

216

217

215
CIRCLE OF WILLIAM CALCOTT KNELL

Shipping off the Kent coast

Oil on canvas
65.7 x 102.3cm; 25¾ x 40¼in

£1,500-2,000

216
FOLLOWER OF THOMAS BUTTERSWORTH

Shipping in choppy coastal waters

Indistinctly signed and dated *T Bu*t**/***9* (lower left)
Oil on canvas
23.2 x 31.7cm; 9¼ x 12½in

£200-300

217
FOLLOWER OF ABRAHAM HULK SNR.

Ships and barges in calm waters

Oil on panel
27.3 x 37.6cm; 10¾ x 14¾in

£150-250

218

218
JOHN CROME
1768-1821

Trowse Lane
near Norwich

Oil on canvas
58.8 x 77.1cm;
23¼ x 30¼in
Unframed

Provenance:
J. E. Fordman

Exhibited:
London, Royal Academy, *Winter Exhibition: Exhibition of works by The Old Masters*, 1878, no.17

£1,200-1,800

219

220

219
HENRY JAMES BODDINGTON
1811-1865

A lane in Devonshire with travellers making an encampment on the side of the road

Signed and dated *H J Boddington* (lower left)
Oil on canvas
23 x 30.6cm; 9 x 12in

£400-600

220
ENGLISH SCHOOL
c.1800

Landscape with a couple walking in a field, a village beyond

Oil on panel
24.3 x 32.2cm; 9½ x 12¾in

£200-300

221

221
FRANCIS GOLD
1779-1832

Hagar in the Desert

Oil on panel
116.5 x 197cm; 45¾ x 77½in

Provenance:
Private Collection, London, 1988;
Sotheby's, London, *Old Master Paintings*, 2 May 2018, lot 191

Literature:
Eric Adams, *Francis Danby: Varieties of Poetic Landscape* (New Haven and London, 1973), pp.14, 16, 20, 21;
Francis Greenacre, *The Bristol School of Artists: Francis Danby and Painting in Bristol, 1810-1840*, exh. cat. (Bristol, 1973), p.47;
Francis Greenacre, *Francis Danby 1793-1861*, exh. cat. (London, 1988), pp.17, 38, 90

Hagar in the Desert is the masterpiece of Francis Gold, a talented amateur artist who was prominent in Bristol's artistic community and a leading figure in the sketching society based in Bristol in the early years of the nineteenth century. Thomas Danby described Gold as 'a man of great genius', and it was the latter's vivid description of Gericault's *Raft of the Medusa* which inspired Danby to pursue his career as an artist. In 1820 both Danby and Gold decided to send large works to the British Institution in London, Danby sending up his colossal *The Upas Tree of Java* and Gold *Hagar in the Desert*. Sadly Gold lost heart, apparently after a meeting with Augustus Callcott, and the picture was never exhibited.

Gold abandoned his career as an artist and went into the service of the East India Company. The quality of the present work suggests that had he persevered Gold might have become an artist of some significance. Edward Rippingille even wrote of him as someone 'whose power as an artist far transcended any I have ever known possessed by anybody' and as 'one of the most promising spirits that have ever appeared on earth'.

£3,000-5,000

221 (framed)

222

222
WALTER WILLIAMS
1835-1906

Under the Cliffs at Old Cleeve, Somersetshire

Signed and inscribed *No1 - Under the cliffs as Old Cleeve/ Somersetshire/Walter Williams / Florence Villa Lonsdale Road Barnes Surrey* (to label)
Oil on canvas
15.3 x 20.4cm; 6 x 8in

Provenance:
Private Collection, Yorkshire

£300-500

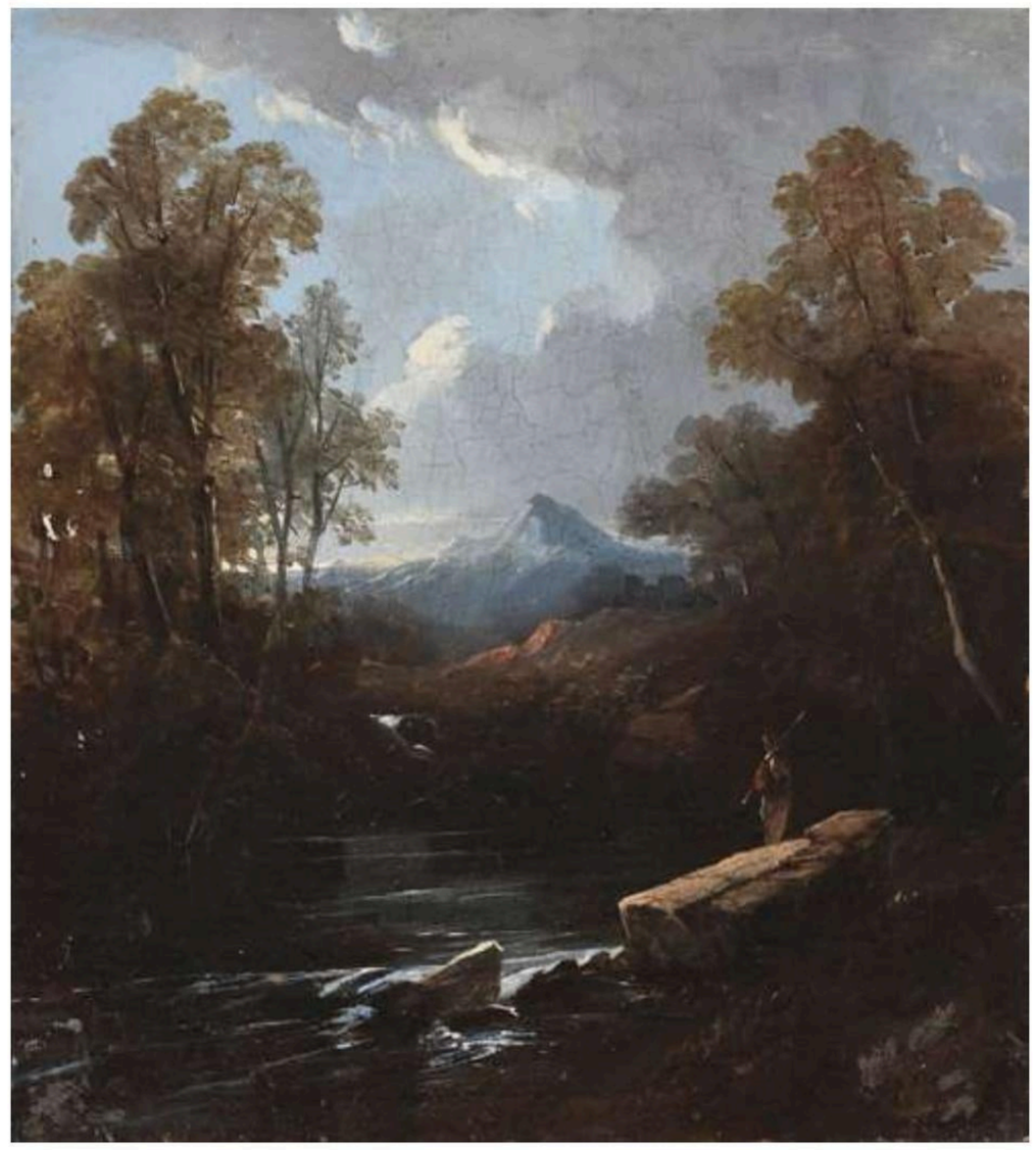
223

223
WALTER WILLIAMS
1834-1906

Mountainous lake landscape at dusk

Oil on canvas
30.9 x 41cm; 12¼ x 16¼in

£200-300



224

224
ENGLISH SCHOOL
c.1800

River landscape with a figure in the foreground and mountains beyond

Oil on panel
19.3 x 17.4cm; 7½ x 6¾in

£200-300

225
EDWARD CHARLES WILLIAMS
1807-1881

The Traveller's Halt

Signed with initials *ECW* (lower left)
Oil on panel
35.4 x 45.7cm; 14 x 18in

Provenance:
Newhouse Galleries, New York;
Property of a Deceased Estate

£500-800

225

226

227

226
ENGLISH SCHOOL
19th Century

Wooded landscape with boys fishing in a stream

Oil on canvas laid on board
61.4 x 74.3cm; 24¼ x 29¼in

Provenance:
From an English private collection, Sussex.

£200-300

227
FOLLOWER OF THOMAS CHRISTOPHER HOFLAND

Mountainous river landscape with figures on the bank and a village beyond

Oil on canvas
51.5 x 76.8cm; 20¼ x 30¼in

Provenance:
K. Chappell, Bakewell (as Hofland)

£600-800

228

228

MARIE JOSEPH ERNEST LE NAIL

French Late 19th Century

Elegant gentleman riding through a wood

Signed *Le Nail* (lower left)
Oil on panel
25.7 x 32.4cm;
10 x 12¾in

£600-800

229

229

JAMES RUSSELL RYOTT

c.1788-1851

Portrait of the racehorse Silvertail, standing in a landscape

Signed, inscribed and indistinctly dated *J R Ryott N.Castle 182** (lower left), inscribed *Silvertail* (lower centre), and further signed, inscribed and dated *Silvertail/famous trotter property of/The Earl of Bolton/Silvertail was 32 years old when portrait/was painted. 1827/J.R.Ryott/N.castle 1827* (to reverse)
Oil on canvas
82.2 x 108cm;
32¼ x 42½in

Provenance:
Christie's, London, *Gordon Watson Interiors - C'est Chic - French Fancy*, 1 December 2009, lot 359

£500-700

230
ENGLISH SCHOOL
19th Century

Portrait of a bay racehorse with its jockey and owner in a landscape

Oil on canvas
50.5 x 63cm;
20 x 24¾in

£1,000-1,500

230

231
ATTRIBUTED TO JOHN FERNELEY JUNIOR
1815-1862

A bay racehorse being held, with a jockey standing by

Oil on canvas
43.2 x 53.4cm;
17 x 21in

Provenance:
Property of a Deceased Estate

£800-1,200

231

232

232
JOHN DALBY OF YORK
1810-1865

Over the fence

Signed and dated *Dalby.1850* (lower right)
Oil on canvas
30.7 x 43.2cm; 12 x 17in

Provenance:
Sotheby's, Billingshurst, *Sporting Prints, Watercolours and Oil Paintings*, 26 July 1994, lot 206;
Property of a Deceased Estate

£1,500-2,500

232 (framed)

233

233
JOHN CHARLES MAGGS
1819-1896
The London to York Royal Mail coach
Signed and dated *J C Maggs/1881* (lower left)
Oil on canvas
61.3 x 91.6cm; 24¼ x 36in
Provenance:
Property of a Deceased Estate
£1,500-2,500

233 (framed)

234

235

235A

234
WILLIAM SHAYER
1787-1879

Landscape with cattle watering; Landscape with cattle resting near a farmhouse

A pair, the former signed *Wm Shayer* (lower right), the latter signed *Wm Shayer* (lower left)
Both oil on board
19.8 x 24.8cm; 7¾ x 9¾in; 19.6 x 24.8cm; 7¾ x 9¾in (2)

£400-600

235
WILLIAM SHAYER
1787-1879

Figures resting during the harvest

Signed *Wm Shayer* (lower left)
Oil on canvas
54.8 x 69.5cm; 21½ x 27¼in

£500-700

235A
WILLIAM SHAYER
1787-1879

Fisher folk on the Hampshire coast

Oil on canvas
49.3 x 60.8cm; 19½ x 24in

£600-800

236
WILLIAM SHAYER
1787-1879

Coastal landscape with children and a donkey resting and fishing beyond

Oil on canvas
63.8 x 76.8cm; 25 x 30¼in

Provenance:
Property of a Deceased Estate

£600-800

236

237

238

237
WILLIAM SHAYER
1787-1879

A halt at an inn

Signed and dated *William Shayer 1871* (lower right)
Oil on canvas
46.4 x 61.5cm; 18¼ x 24¼in

£400-600

238
ATTRIBUTED TO WILLIAM SHAYER
1787-1879

Coastal landscape with fisher folk resting on the shore

Bears a signature and dated *Shayer 1835* (lower right)
Oil on canvas
50.4 x 61.1cm; 19¾ x 24in

Provenance:
Property of a Deceased Estate

£500-700

239

240

239
SAMUEL J. CLARK
1841-1928

Landscape with a wagoner and his cart crossing a ford

Signed *J Clark* (lower right)
Oil on canvas
76.9 x 101.5cm; 30¼ x 40in

Provenance:
Property of a Deceased Estate

£1,000-1,500

240
ATTRIBUTED TO SAMUEL J. CLARK
1841-1928

A farmyard with horses, chickens and pigs with a hunt beyond

Bears a signature *J F Herring* (lower left)
Oil on canvas
40.8 x 61.3cm; 16 x 24¼in

Provenance:
Property of a Deceased Estate

£500-700

241

241
AARON EDWIN PENLEY
1806-1870

Landscape with a haycart on a wooded track

Signed and dated *A Penley 1858* (lower left)
Oil on canvas
57 x 89cm; 22½ x 35in

Provenance:
W. H. Patterson, London;
Property of a Deceased Estate

£1,000-1,500

241 (framed)

242

242
JOHN FREDERICK HERRING JNR.
1815-1907

Wooded landscape with loggers and horses, a village in the distance

Signed *J F Herring* (lower centre to tree trunk)
Oil on canvas
29.5 x 39.6cm; 11½ x 15½in

Provenance:
Property of a Deceased Estate

£1,500-2,500

243

243
CIRCLE OF JOHN FREDERICK HERRING JNR.

Horses, ducks and a cow outside a stable; Saddling the carthorses

A pair, both oil on canvas
40.8 x 41cm; 16 x 16¼in; 41.1 x 41.4cm; 16¼ x 16¼in, framed as roundels (2)

£800-1,200

244

244

JOHN FREDERICK HERRING JNR.

1815-1907

A farmyard with horses, cows, pigs and chickens

Signed *J F Herring* (lower right)
Oil on canvas
87.1 x 132.5cm; 34¼ x 52¼in

Provenance:
Sotheby's, New York, *Sporting Paintings and Prints*, 10 June 1988, lot 93;
Property of a Deceased Estate

£7,000-10,000

244 (framed)

245

245
NUMA MARZOCCHI DE BELLUCCI
French 1846-1930

River landscape with a figure working in a garden

Signed *MARZOCCHI* (lower right)
Oil on canvas
98.7 x 127.3cm; 38¾ x 50in
Unframed

Provenance:
Bonhams, London, *British and Continental Pictures*, 19 January 2010, lot 18

£800-1,200

246

247

246
CHARLES DÉSIRÉ DE CARNE
French Late 19th Century

Environs de Lille

Signed and dated *CDeCarne/1882* (lower right)
Oil on canvas
55.8 x 80.6cm; 22 x 31¾in

Exhibited:
Paris, Salon, 1882, no.481

£400-600

247
H. LESUR
French 19th Century

River landscape with a figure in a punt

Signed *h.Lesur* (lower right)
Oil on canvas
65 x 91.8cm; 25½ x 36in
Unframed

£200-300

248

248
ALBERT DE KEYSER
Belgian 1829-1890
AND PAUL ÉMILE NICOLIÉ
Belgian 1828-1894

Landscape with figures and cattle outside a farmhouse

Signed inscribed and dated *Keyzer paysage/XX 1856/P.E.Nicolie/fig* (lower left)
Oil on canvas
51.1 x 67.7cm; 20 x 26¾in

Provenance:
Property of a Deceased Estate

£2,000-3,000

249
CHARLES EUPHRASIE KUWASSEG
French 1833/38-1904

Figures before an Alpine town

Signed and dated *C Kuwasseg fils 1878* (lower left)
Oil on canvas
32.9 x 24.8cm; 13 x 9¾in

£300-500

249

250

250 (framed)

250

CONTINENTAL SCHOOL

19th Century

View of Istanbul across the Bosphorus

Indistinctly signed ***omy (lower left)
Oil on canvas
33.6 x 63.9cm; 13¼ x 25¼in

£1,500-2,500

251

251
LOUISE JOSEPHINE SARAZIN DE BELMONT
French 1790-1870

View of Florence with the Duomo in the distance

Signed, inscribed and dated *J S de B/Florence/1839* (lower left)
Oil on canvas
54.7 x 81.4cm; 21½ x 32in

£4,000-6,000

251 (framed)

252

253

252
LUIGI MARIA GALEA
Maltese 1847-1917

View of the Grand Harbour, Valletta, Malta

Signed *L M Galea* (lower left)
Oil on board
22.1 x 54.7cm; 8¾ x 21½in

£800-1,200

253
GEORGE CHARLES HAITÉ

Fruit sellers on the waterfront, Venice

Signed *Geo Haite* (lower left)
Oil on canvas
38.8 x 92.2cm; 15¼ x 36¼in

£800-1,200

254

255

256

254
VICTOR VIOLLET-LE-DUC
French 1848-1901

On the docks at Le Havre

Signed *V.Viollet.Le Duc.* (lower left)
Oil on canvas
32.3 x 46.5cm; 12¾ x 18¼in

Provenance:
M. Newman, London

£1,200-1,800

255
PAUL EMMANUEL PÉRAIRE
French 1829-1893

River landscape with fisherfolk

Signed *P.Peraire* (lower right)
Oil on panel
25.1 x 40.1cm; 10 x 15¾in

£500-800

256
WILLIAM RAYMOND DOMMERSEN
1859-1927

River landscape with boats near as castle

Signed *W.Dommersen* (lower right)
Oil on canvas
40.6 x 61cm; 16 x 24in

£200-300

257

257
FREDERICK GOODALL RA
1822-1904

Head of an Arab Sheikh

Signed with monogram and dated *1858-70* (lower left)
Oil on canvas
39.8 x 31.1cm; 15¾ x 12¼in

Provenance:
Christie's, London, *Property of the Messrs. Murrieta, Removed From Southover, Carlton House Terrace, and Kensington Palace Gardens*, 27-30 January 1893, lot 1017;
Dreweatt-Neatte, Newbury, *Pictures & Books*, 23 May 2007, lot 179

£400-600

258
FREDERICK W. BAKER
1862-1936

Portrait of a fisher girl

Signed *FWBaker* (lower right)
Oil on canvas
39.6 x 32cm; 15½ x 12¼in

£300-500

259
FRENCH SCHOOL
19th Century

Portrait of a man, half-length, with clasped hands

Oil on paper laid on board laid on panel
44 x 34.6cm; 17¼ x 13½in
Unframed

£200-400

258

259

260

EDWIN LONGSDEN LONG RA

1820-1891

Study for Jephthah's Vow: In the Wilderness

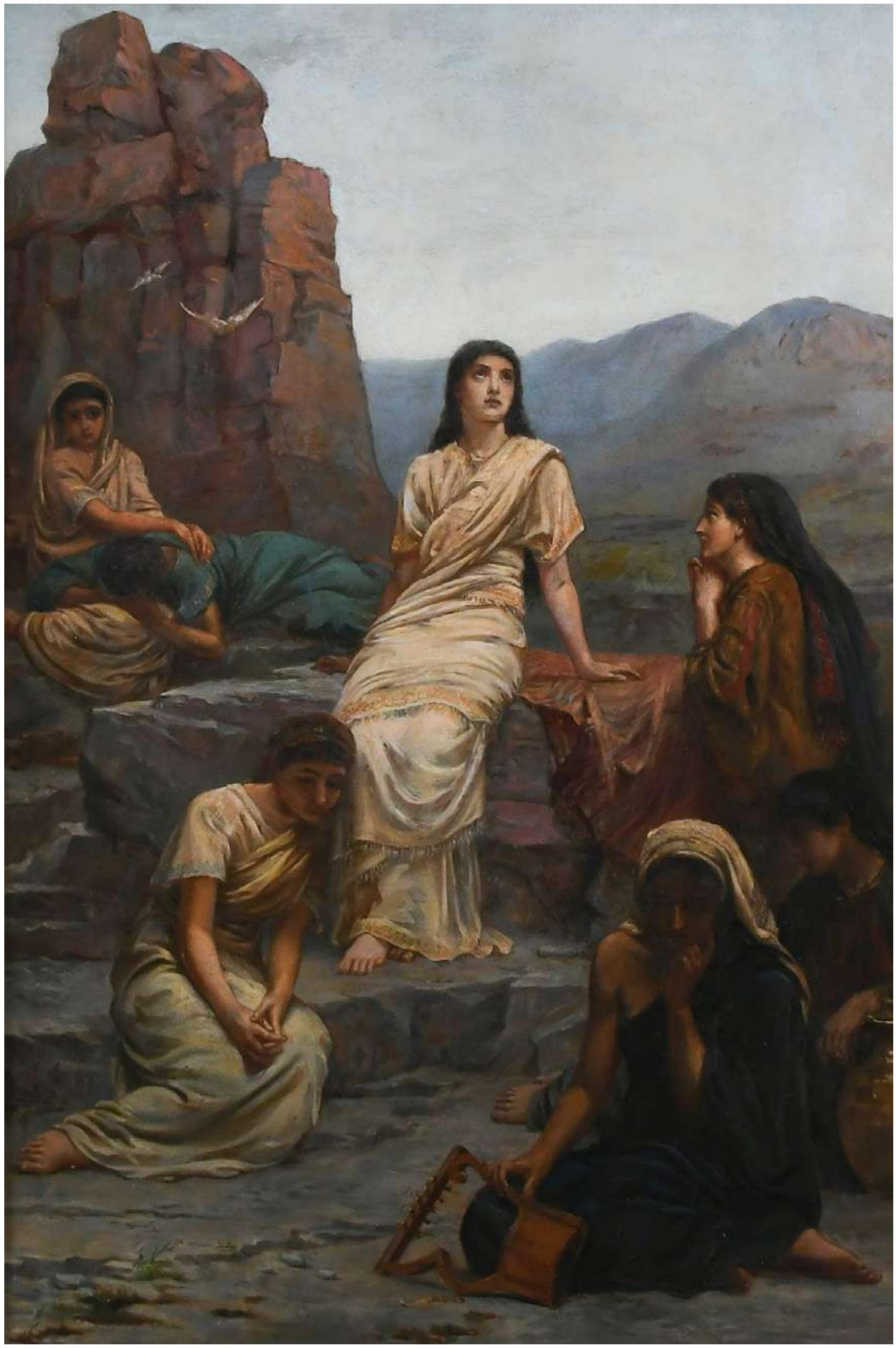
Oil on canvas, 1885
54 x 36cm; 21¼ x 14¼in

Provenance:
Sotheby's, London, 29 January 1974;
Sotheby's, Belgravia, *Victorian Paintings, Drawings and Watercolours*, 27 July 1976, lot 84;
Acquired from the above by the previous private collector;
On long term loan to The Russell-Cotes Art Gallery and Museum, Bournemouth;
By family descent to the present owner, 2004

Literature:
Mark Bills, *Edwin Longsden Long RA* (London, 1988), p.151, no.214.1 (illustrated)

The present work is an oil study for the second work in Edwin Long's *Jephthah's Vow* trilogy, in the collection of the Russell-Cotes Museum, Bournemouth, where this work was also previously on long-term loan.

£3,000-5,000



260

261

262

261
EMILY STANNARD
1802-1885

Still life with flowers in a terracotta vase on a marble ledge

Oil on canvas
61.5 x 51.2cm; 24¼ x 20¼in

Provenance:
Oscar and Peter Johnson, London

£2,000-3,000

262
ELOISE HARRIET STANNARD
1829-1914

Still life with pears and redcurrants on a blue and white dish

Signed and dated *E.H.Stannard/1889* (lower left)
Oil on canvas
25.7 x 30.8cm; 10 x 12¼in

Provenance:
Mandell's Gallery, Norwich;
Bonhams, Norwich, *The East Anglian View*, 5 October 2005, lot 135

£1,000-1,500

263

263 (framed)

263

ELOISE HARRIET STANNARD

1829-1914

Still life with pineapple, peaches, plums, grapes, pears and convolvulus by a basket

Signed and dated *E H Stannard/1882* (lower left)
Oil on canvas
51.9 x 81.4cm; 20½ x 32in

Provenance:
Private Collection, UK;
By whom sold, Woolley and Wallis, Salisbury, *Old Masters, British & European Paintings*, 4 March 2020, lot 365;
Where purchased by the present private collector

£3,000-5,000

264

264

WILLIAM JABEZ MUCKLEY

1829-1905

Still life with grapes, a blue and white dish, and a pot on a carpet

Signed and dated *Muckley 1880* (lower left)
Oil on canvas
47.4 x 60.4cm; 18¾ x 23¾in

£2,000-3,000

264 (framed)

265

265
FRANÇOIS BRUNERY
Italian 1849-1926

Avant la Revue

Signed *F Brunery* (lower right)
Oil on canvas
61.2 x 50.4cm; 24 x 19¾in

Provenance:
W. H. Patterson, London;
Christie's, London, *Genre: Nineteenth Century Continental Pictures*, 27 March 1999, lot 8;
Eaton Gallery Fine Paintings, London, where purchased by the present private collector, May 2000;
Selected Contents of Dinton Hall, Buckinghamshire

£6,000-8,000

266

266
FRANÇOIS BRUNERY
Italian 1849-1926

Anticipation

Signed *F Brunery* (lower right)
Oil on canvas
66 x 55.3cm; 26 x 21¾in

Provenance:
Eaton Gallery Fine Paintings, London, where purchased by the present private collector, May 2000;
Selected Contents of Dinton Hall, Buckinghamshire

£5,000-7,000

267

267
FILIPPO MARANTONIO
Italian 1863-1937

Revellers in a tavern

Signed *Marantonio* (lower right)
Oil on canvas
60.2 x 80.6cm;
23¾ x 31¾in

£500-700

268

269

268 Φ
FORTUNINO MATANIA
Italian 1881-1963

A Roman senator in his lakeside villa

Signed *F.Matania* (lower left)
Oil on canvas
56.5 x 76.4cm; 22¼ x 30in
Unframed

Provenance:
Rosebery's, London, *Fine Art*, 18th December 2012, lot 681

£200-300

269
CIRCLE OF CLAUDE MONET

La visite du musée Grévin

Oil on board
16.8 x 22.4cm; 6½ x 8¾in

£400-600

270
LAJOS BRUCK
Hungarian 1846-1910

A young lady at her writing table

Signed *Bruck Lajos* (upper left)
Oil on canvas
41.9 x 32.8cm; 16½ x 13in

£800-1,200

270

271
LUCIUS ROSSI
Italian 1846-1913

In the boudoir

Signed, dated and inscribed *Rossi/Roma 69* (lower left)
Oil on panel
27.4 x 19.9cm; 10¾ x 7¾in

Provenance:
Christie's, South Kensington, *Old Masters & 19th Century Art*, 8 July 2011, lot 372

£800-1,200

272
L. KEUPENS
19th Century

The musicians

Oil on panel
52.1 x 34.4cm; 20½ x 13½in

Provenance:
Property of a Deceased Estate

£800-1,200

271

272

273

273
WILLIAM REDMORE BIGG
1755-1828

The Harvester's departure;
The Harvester's return

A pair, the latter signed and dated *Bigg/1806* (centre right to barrel)
Both oil on canvas
Each 63.7 x 76.9cm;
25 x 30¼in (2)

£600-800

274

274
HENRY CAMPOTOSTO
Belgian 1833-1910

The Pet Lamb

Signed and dated *Campotosto Henry 1872* (lower left)
Oil on panel
112.1 x 87.1cm; 44¼ x 34¼in

Provenance:
Christie's, London, *Fine Victorian Pictures*, 13 February 1987, lot 121

£2,000-3,000

275

275
JOHN BAGNOLD BURGESS RA
1830-1897

Interior with a traveller and a serving girl

Signed and dated *JB Burgess/1888* (lower right)
Oil on canvas
42 x 36cm; 16¾ x 14¼ in

£800-1,200

276
DUTCH SCHOOL 1872

Two children seated in the interior of a cottage

Signed with monogram and dated *1872* (lower right)
Oil on canvas
61.2 x 50.8cm; 24 x 20in

£200-300

277
LUCIEN GERARD
Belgian 1852-1935

Interior with a young girl and her dog

Signed *Lucien Gerard* (lower right)
Oil on panel
22.2 x 17cm; 8¾ x 6¾in

£200-300

276

277

278
AFTER SIR EDWIN LANDSEER
The Pets

Oil on canvas
35.9 x 31cm; 14¼ x 12¼in

Provenance:
Property of a Deceased Estate

£800-1,200

279
CHARLES BILGER SPALDING
1810-1871

The poacher

Signed with monogram (lower right)
Oil on board
36 x 27.6cm; 14¼ x 10¾in

Provenance:
Property of a Deceased Estate

£300-500

280
FRANCIS JOHN WYBURD
1826-1893

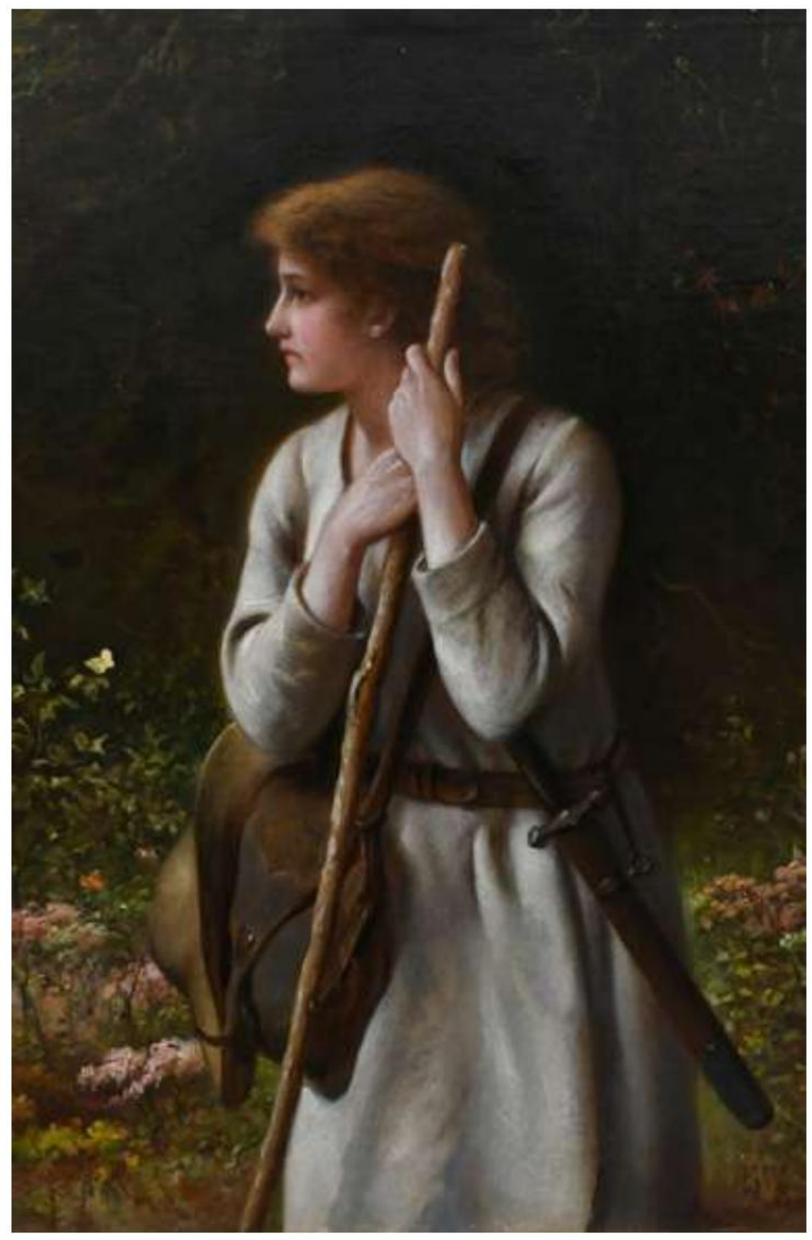
A shepherd girl in the forest

Signed with initials and dated *FJW/1890* (lower right)
Oil on canvas
46.7 x 32cm; 18½ x 12½in

£400-600

278

279


280

281

281
ARTHUR ALFRED DAVIS
act.1877-1905

The chase

Signed and dated *Arthur A Davis/1903* (lower right)
Oil on canvas
91.8 x 61.3cm; 36¼ x 24¼in

£600-800

282

282
JOHN EMMS
1844-1912

Lunch in the stable

Signed *JNO EMMS* (lower left)
Oil on canvas
43.2 x 56cm; 17 x 22in

Provenance:
Strauss & Co., South Africa, *Modern, Post-War and Contemporary Art, Decorative Arts, Jewellery and Wine*, 15-22 February 2021, lot 26

£800-1,200

283

283
JOHN EMMS
1844-1912
Gone to ground
Signed *JNO EMMS* (lower right)
Oil on canvas
46.4 x 61.2cm; 18¼ x 24in

Provenance:
Property of a Deceased Estate

£3,000-5,000

283 (framed)

284

285

284
EDMUND GUSTAVUS MÜLLER
c.1817-1888

The eel traps; The ferry

Two, the former signed and dated *E G Muller 1853* (lower right), the latter signed and dated *E G Muller 1852* (lower right)
The former oil on board, the latter oil on panel
29.7 x 21.9cm; 11¾ x 8½in;
29.4 x 21.7cm; 11½ x 8½in (2)

Provenance:
'The Ferry' with William Permain;
Both with M. Newman, London;
Christie's, South Kensington, *British, Victorian and Scottish Pictures*, 6 March 2003, lot 427

£400-600

285
C. L. LOCKTON
Early 20th Century

Fishing the stream

Signed and dated *C L Lockton/1923* (lower right)
Oil on canvas
61.1 x 76.4cm; 24 x 30in

£200-300

286

286
FREDERICK RICHARD LEE RA
1798-1879
View of Stirling from the Forth
Oil on canvas
97.5 x 142.8cm; 38¼ x 56¼in

Provenance:
Ian MacNicol, Glasgow, where purchased by the present private collector, May 1975

£1,500-2,500

286 (framed)

287

288

287
ALFRED AUGUSTUS GLENDENING SNR.
1840-1921

The harvest

Signed and dated *A A GLENDENING/1867* (lower left)
Oil on canvas
51.1 x 81.3cm; 20 x 32in

Provenance:
Property of a Deceased Estate

£2,000-3,000

288
ALFRED AUGUSTUS GLENDENING SNR.
1840-1921

Landscape with a shepherd and his flock at dusk

Signed and dated *A.A.G.93*, (lower left)
Oil on canvas
30.8 x 51.1cm; 12¼ x 20in

£400-600

289

289
ALFRED AUGUSTUS GLENDENING SNR.
1840-1921

Windsor Castle from the Thames at dusk

Signed with initials and dated *A A G 81 2* (lower right)
Oil on canvas
61.1 x 91.3cm; 24 x 36in

Provenance:
Property of a Deceased Estate

£3,000-5,000

290
FREDERICK WHITEHEAD
1853-1938

A Stream Unfailing in the Summer Drought

Indistinctly signed and dated *1897* (lower right)
Oil on canvas
50.8 x 76.4cm; 20 x 30in

£300-500

290

291

292

293

291
BENJAMIN WILLIAMS LEADER RA
1831-1923

On the Lledr

Signed and dated twice *B.W.LEADER.1868* (lower right and left)
Oil on canvas
35.3 x 51.4cm; 14 x 20¼in

£1,200-1,800

292
CIRCLE OF BENJAMIN WILLIAMS LEADER

Mountainous river landscape with figures resting on the bank

Traces of a signature (lower left)
Oil on canvas
60 x 100.8cm; 23¼ x 39¾in

£600-1,000

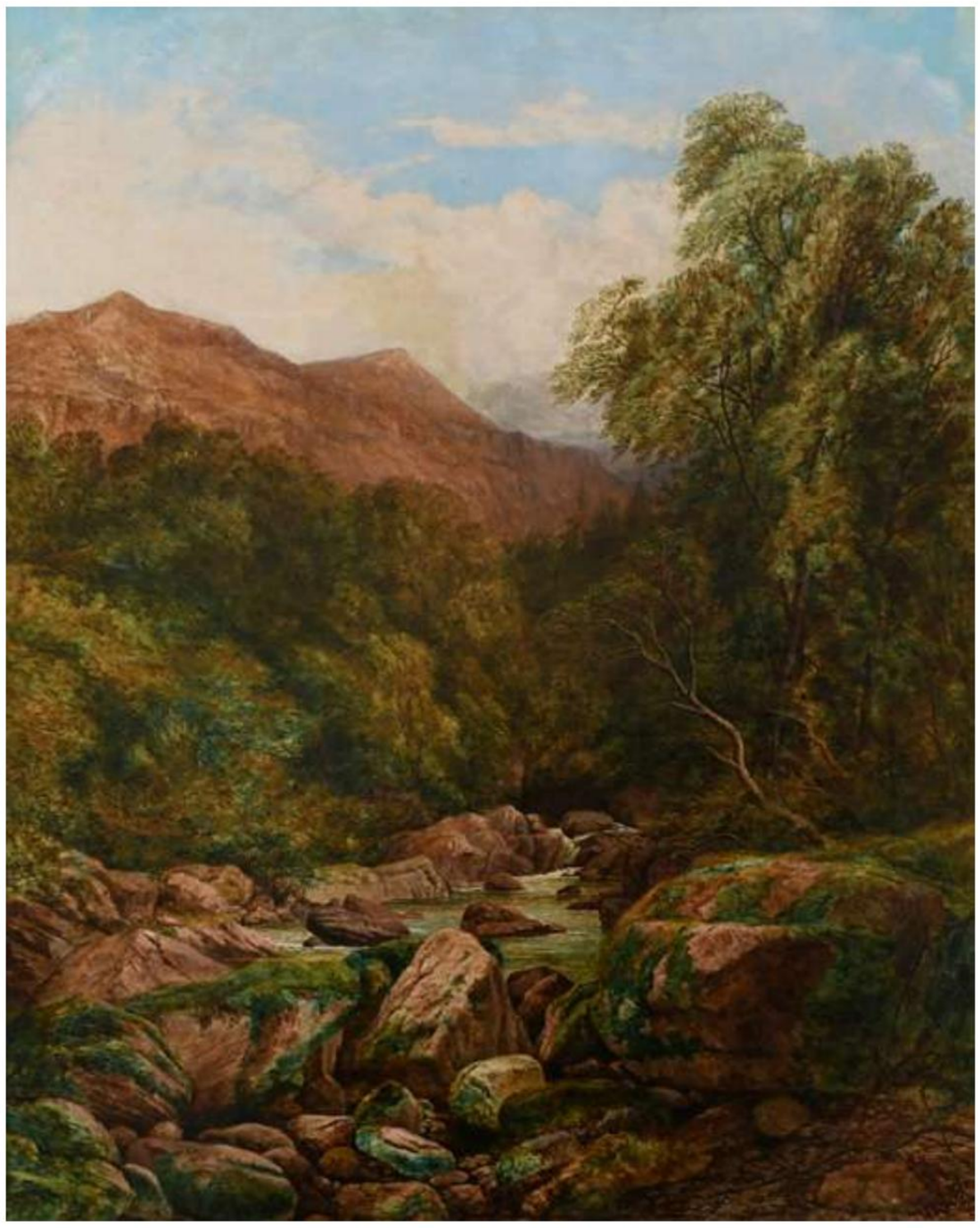
293
BENJAMIN WILLIAMS LEADER RA
1831-1923

The Moon Lake on Carnedd Llewelyn

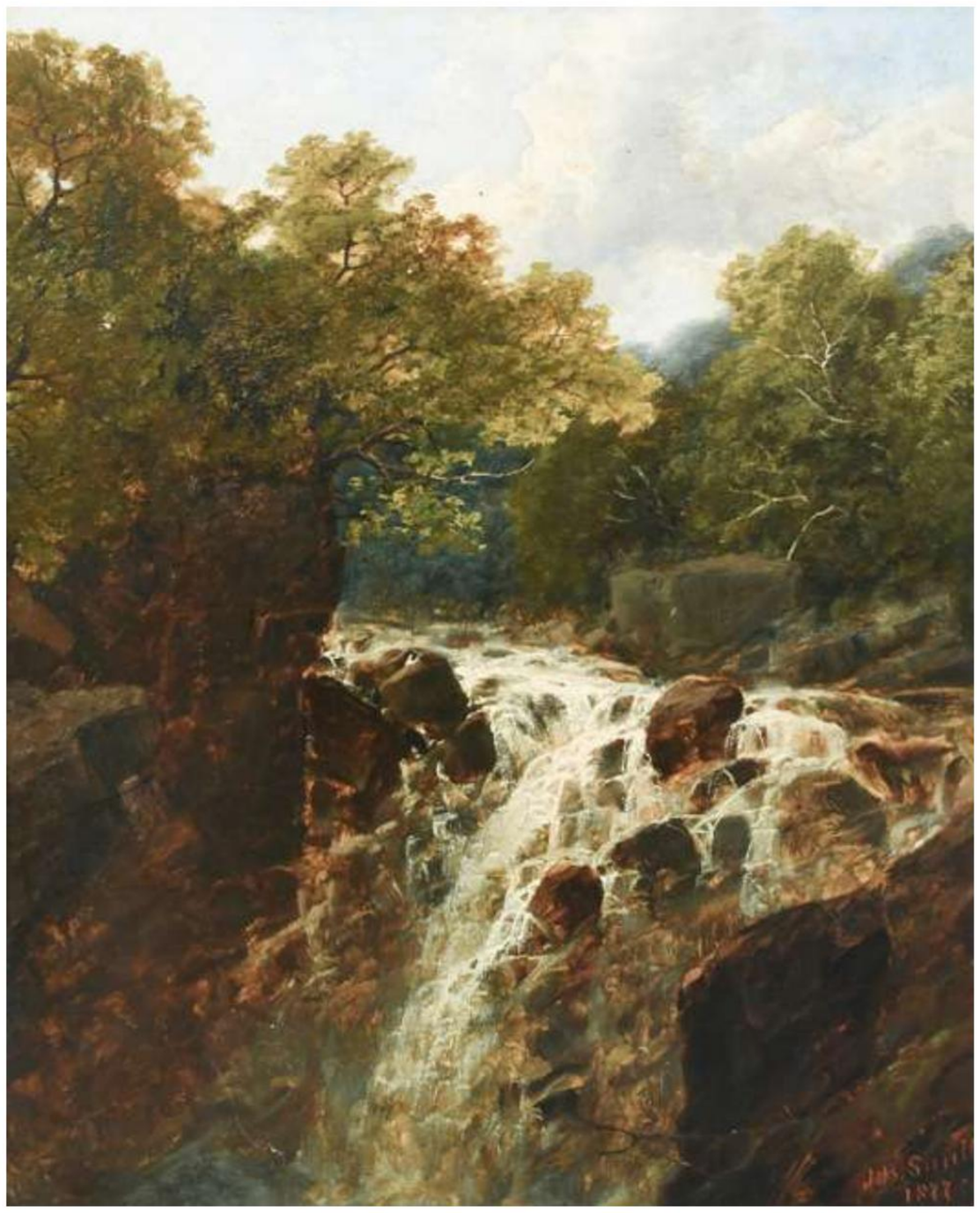
Signed and dated *B.W.LEADER 1875* (lower left)
Oil on board
40.8 x 61cm; 16 x 24in

Provenance:
The Lower Nupend Gallery, Worcestershire

£2,000-3,000



294



295

296

294
GEORGE HARLOW WHITE
1817-1888

Mountainous river landscape

Signed and dated *G Harlow White/1866* (lower right)
Oil on canvas
53.8 x 43.3cm; 21¼ x 17in

£200-300

295
JOHN BRANDON SMITH
1848-1884

The Falls of Moness, Scotland

Signed and dated *J B Smith/1877* (lower right)
Oil on canvas
46.1 x 36.1cm; 18¼ x 14¼in

£250-350

296
ARTHUR GILBERT
1819-1895

Mountainous landscape with fishing boats on a lake at dawn

Signed with initials and dated *A.G.1883* (lower left)
Oil on canvas
20.8 x 35.8cm; 8¼ x 14in

£200-300

297

ALFRED DE BRÉANSKI SEN.
1852-1928

The River Lochan; Glenfinlas

A pair, the former signed *Alfred de Bréanski* (lower left) and further signed and inscribed *"The River Lochan" N.B./ Alfred.de Bréanski. Senr* (to reverse); the latter signed *Alfred de Bréanski* (lower left) and further signed and inscribed *"Glenfinlas" N.B./Alfred.de Bréanski. Senr* (to reverse)
Both oil on canvas
Each 20.4 x 30.4cm; 8 x 12in (2)

£1,000-1,500

297

298

298
REUBEN HUNT
1857-1938

In the Stable

Signed and dated *RHunt 94* (lower left)
Oil on canvas
35.6 x 45.7cm; 14 x 18in

Provenance:
Property of a
Deceased Estate

£600-800

299
THOMAS KENT PELHAM
act.1860-1891

Sitting for a portrait

Signed *T.K.Pelham* (lower left)
Oil on canvas
71.8 x 91.9cm; 28¼ x 36¼in

£400-600

299

300

ALEXANDER M. ROSSI

1840-1916

Bringing in the post

Signed and dated *A M Rossi/1882* (lower right)
Oil on canvas
104.4 x 71.7cm; 41 x 28¼in

Exhibited:
Possibly London, Royal Academy 1882 (as *A Letter from the Camp*)

£3,000-5,000

300

301

301
OTTO STOTZ
German 1805-1873

Horse play

Signed and dated *Stotz pinx/1835* (lower right)
Oil on canvas
75.2 x 99.1cm;
29½ x 39in

Provenance:
Christie's, South Kensington,
19th Century European Art, 1 February 2012, lot 133

£600-800

302

303

302
ENGLISH SCHOOL
19th Century

Portrait of a prize bull in a stable

Oil on canvas
40.6 x 55.8cm; 16 x 22in

£300-500

303
FOLLOWER OF THOMAS SIDNEY COOPER

Donkey and goats in a landscape

Signed with monogram and dated *64* (centre left)
Oil on canvas
45.8 x 61.1cm; 18 x 24in

£200-300

304

305

304
HERBERT WILLIAM WEEKES
1841-1914

Gentlemen of the Commons; Guile behind Folly
Two, both signed *WWeekes* (lower right)
Both oil on panel
Each 19.2 x 28.2cm; 7½ x 11in (2)

£1,500-2,500

305
LÉON GEORGES CALVES
French 1848-1923

Watering the horses; Woman on a donkey outside a cottage, with sheep grazing
A pair, both signed *G.Calves* (lower right)
Both oil on canvas
38.6 x 55.7cm; 15¼ x 22in; 38.5 x 55.3cm; 15¼ x 21¾in
Unframed (2)

£600-800

306

307

308

306
ALFRED VICKERS
1786-1868

Fishing boats in choppy coastal waters

Oil on canvas
45 x 67.3cm; 17¾ x 26½in

Provenance:
Property of a Deceased Estate

£700-1,000

307
THOMAS SEWELL ROBINS
1810-1880

Shipping in coastal waters, possibly off Beachy Head

Signed and dated *TSRobins/1874* (lower left)
Oil on canvas
30.8 x 55.8cm; 12¼ x 22in

£300-500

308
ALFRED MONTAGUE
1832-1883

Fishermen in a harbour under cloudy skies

Oil on canvas
41 x 61.2cm; 16¼ x 24in

£250-350

309

309
EDWARD HENRY HOLDER
1847-1922

Fisher folk on the harbour wall with a town beyond

Signed and dated *E H HOLDER 95* (lower left)
Oil on canvas
37 x 103.2cm; 14½ x 40¾in

£1,500-2,500

310
FRANCIS MOLTINO
1818-1888

Shipping on the Thames, with St. Paul's Cathedral in the distance

Signed and dated *FMoltino 1873* (lower right)
Oil on canvas
76.5 x 127.4cm; 30 x 50¼in

£300-500

310

311
FOLLOWER OF WILLIAM THORNLEY

Shipping off the Isle of Wight

Bears a monogram (lower left)
Oil on panel
20.6 x 40.8cm; 8 x 16in

£150-250

311

312

313

312
ALFREDO DE SIMONI
Italian Late 19th/
Early 20th Century

Driving cattle through the Italian hills

Signed, dated and inscribed *1896/De Simoni/Napoli* (lower right)
Oil on canvas
64.3 x 103.9cm; 25¼ x 41in

£800-1,200

313
EDMUND MORRISON WIMPERIS
1835-1900

River landscape with figures punting under stormy skies

Signed with initials *EMW* (lower left)
Oil on canvas
51.2 x 76.3cm; 20¼ x 30in

Provenance:
Property of a Deceased Estate

£500-700

314
MARTIN THEODORE WARD
1799-1874

Setters on the scent

Signed *M T Ward* (lower left)
Oil on canvas
45.3 x 61.2cm; 17¾ x 24in

Provenance:
Property of a
Deceased Estate

£600-800

314

315

316

315
ENGLISH SCHOOL
19th Century

Crummock Water at Dusk

Oil on canvas
51.2 x 76.7cm; 20¼ x 30¼in

£200-300

316
ENGLISH SCHOOL
19th Century

Landscape with cattle and sheep grazing

Oil on canvas
50.8 x 60.8cm; 20 x 24in

£100-200

317

317
ENGLISH SCHOOL
19th Century

Landscape with a shepherd and his dog watching the flock

Signed with initials *WO* (lower centre, to rock)
Oil on canvas
40.6 x 51cm; 16 x 20in

£300-500

318

318
ENGLISH SCHOOL
19th Century

Fishermen setting out at dawn in an estuary

Oil on canvas
20.8 x 25.9cm; 8¼ x 10¼in

£150-250

319

319
ENGLISH SCHOOL
19th Century

Coastal landscape with fisherfolk on the shore and a city in the distance

Oil on canvas
25.9 x 45.9cm; 10¼ x 18in

£150-250

320

321

320
HENRY MARTIN
1805-1908

On the quay at Newlyn

Signed *Henry Martin* (lower right)
Oil on canvas
30.9 x 23.7cm; 12¼ x 9in

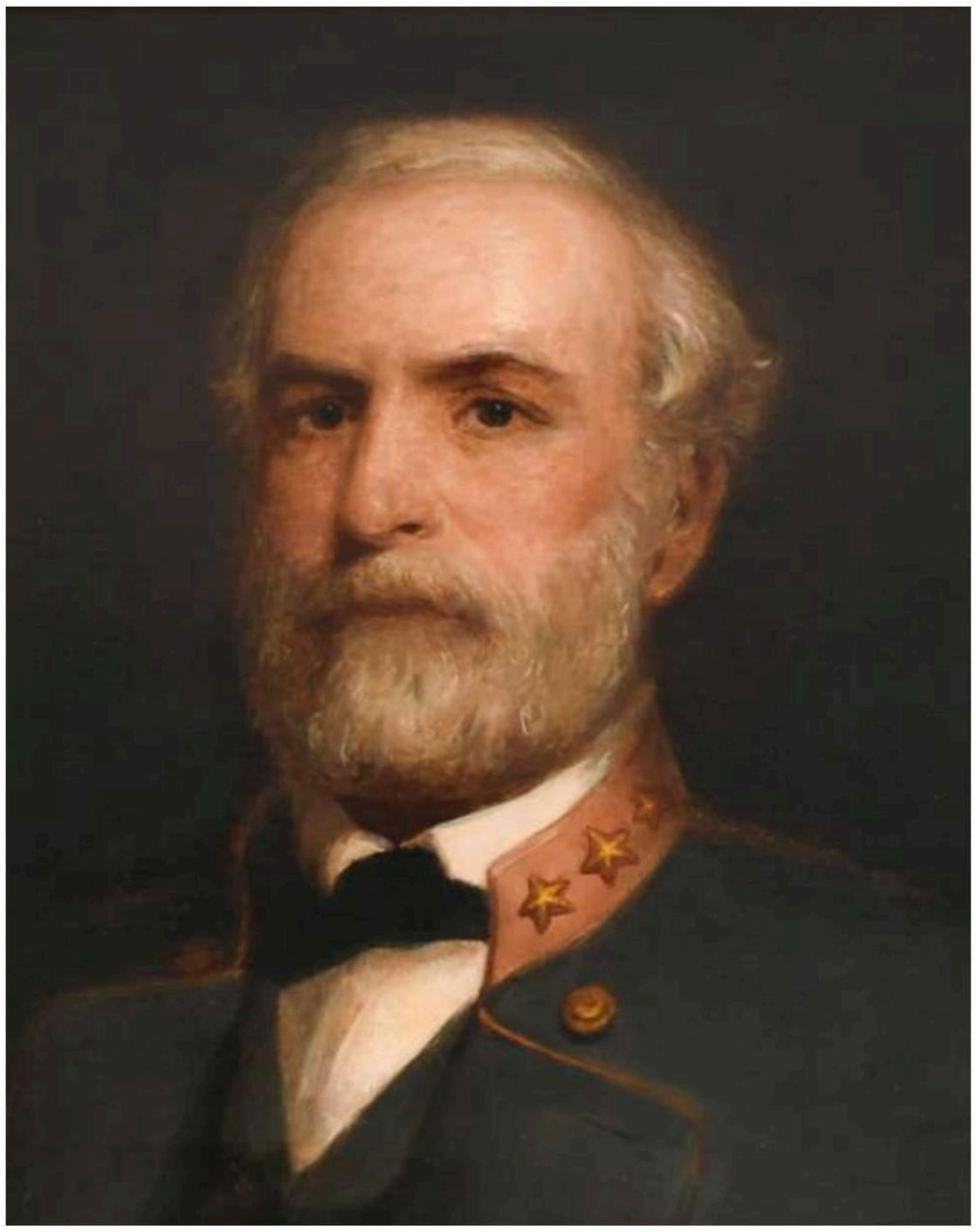
£1,000-1,500

321
DAVID ADOLPH CONSTANT ARTZ
Dutch 1837-1890

A fisherwoman standing in the dunes

Signed and inscribed *To my old friend E Metcalfe/ARTZ* (lower right)
Oil on panel
33.9 x 16.2cm; 13¼ x 6¼in

£600-800

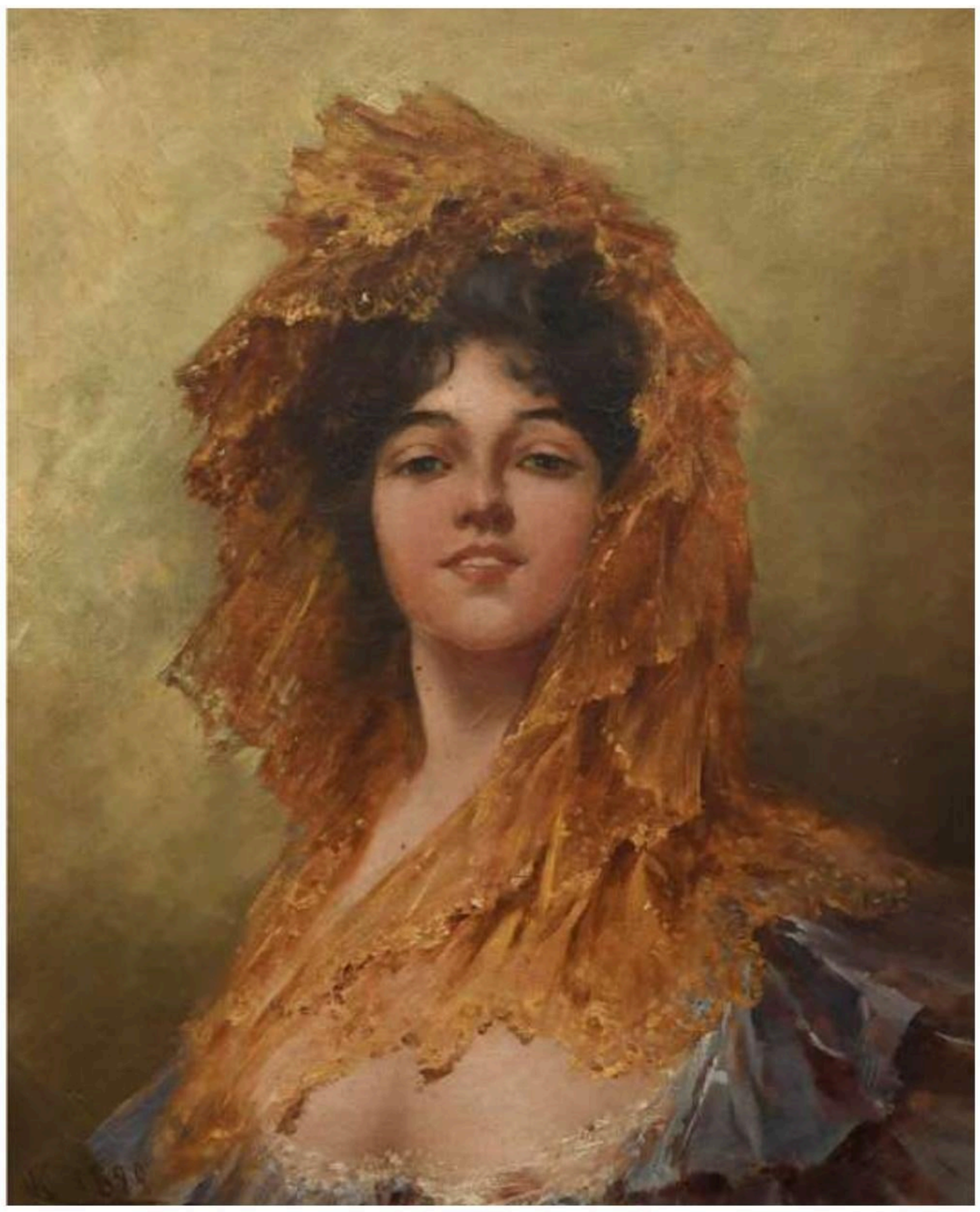


322

322
AMERICAN SCHOOL
19th Century
Portrait of General Robert E. Lee (1807-1870)
Oil on canvas
46.6 x 38.4cm; 18¼ x 15in
£600-800

323
ALFRED AUGUSTUS GLENDENING JUN.
1861-1907
A young beauty
Signed with monogram and dated *1899* (lower left)
Oil on canvas
39.4 x 31.7cm; 15½ x 12½in
£200-300

324
ROWLAND HOLYOAKE
1861-1928
The connoisseur
Signed and dated *R Holyoake/1888* (lower right)
Oil on canvas
76 x 51.5cm; 30 x 20¼in
£300-500



323

324

325
EDOUARD JOHN MENTA
Swiss 1858-1915

Feeding the rabbits

Signed *Menta* (lower right)
Oil on canvas
65.2 x 46cm; 25¾ x 18in

£800-1,200

326
CHARLES JAMES LEWIS RI
1830-1892

At the doorway

Signed and dated *C J Lewis/53* (lower left)
Oil on board laid on panel
26.4 x 20.8cm; 10½ x 8¼in

£200-300

327
CONTINENTAL SCHOOL
20th Century

Portrait of a shepherd boy, seated in a landscape

Oil on canvas
76.4 x 63.9cm; 30 x 25¼in
Unframed

£100-200

325

326

327

328

329

328
ENGLISH SCHOOL
19th Century

Still life with roses and autumn olives on a forest floor

Signed with initials *AJM* (lower left)
Oil on canvas
28.8 x 21cm; 11¼ x 8¼in

Provenance:
From the collection of Phillip Allen, 1938-2022

THIS LOT IS OFFERED WITHOUT RESERVE.

£200-300

330

329
FRENCH SCHOOL
19th Century

Still life with roses, raspberries, peaches, plums and a cabbage leaf on a stone step

Oil on canvas, oval
58.6 x 49.8cm; 23 x 19½in

£150-250

330
ENGLISH SCHOOL
19th Century

Still life with grapes, peaches, pears, plums and other fruit

Oil on canvas
40.9 x 51cm; 16 x 20in

£250-350

331
CHARLES THOMAS BALE
1849-1925

Still life with fruit and a stoneware jug on a ledge; Still life with fruit, a duck, a blue and white jar and a copper pail on a ledge

A pair, both signed *CTBale* (lower right, CTB in ligature)
Both oil on canvas
Each 20.6 x 30.7cm; 8 x 12in (2)

Provenance:
Property of a Deceased Estate

£300-500

331

332

333

332
MANNER OF PAUL LACROIX
Still life with a basket of fruit on a stone ledge, within a painted oval

Bears a signature *LACROIX . NY* (lower left)
Oil on panel
74.5 x 61.6cm; 29¼ x 24¼in

£300-500

333
ENGLISH SCHOOL
19th Century

Still life of flowers in a vase within a stone niche

Oil on canvas
68.7 x 56cm; 27 x 22in

£200-300

334
G. J. BROOME
act.1867-1873

Still life of grapes

Signed *G.J.Broome* (lower left)
Oil on canvas
46 x 35.8cm; 18 x 14in
Unframed

£200-300

334

335

335
HUGH PERCY HEARD
1866-1940

Portrait of a spaniel standing in a landscape

Signed *H Percy Heard* (lower right)
Oil on canvas
31.9 x 46cm; 12½ x 18in

£200-300

336

336
THOMAS IVESTER LLOYD
1873-1942

Portrait of Duke, a spaniel

Signed *T IVESTER/LLOYD* (lower right) and inscribed *DUKE* (lower left)
Oil on panel
18.9 x 23.1cm; 7½ x 9in

£300-500

337

337
J. C. SANDERS
Late 19th Century

The day's bag

Signed and dated
J C Sanders/1891
(lower left)
Oil on canvas
38.8 x 76.5cm; 15¼ x 30in

£300-500

338
DENIS PIERRE BERGERET
French 1846-1910

Still life with prawns, oysters, lemon peel and a roemer on a ledge

Signed *P.Bergeret* (lower right)
Oil on canvas
32.8 x 46.5cm; 13 x 18¼in

£800-1,200

338

339

339
KATHERINE L. BEARD
act.1885-1890

Still life with roses in a glass vase

Signed *K L Beard* (lower right)
Oil on canvasboard
39 x 49.3cm; 15¼ x 19½in

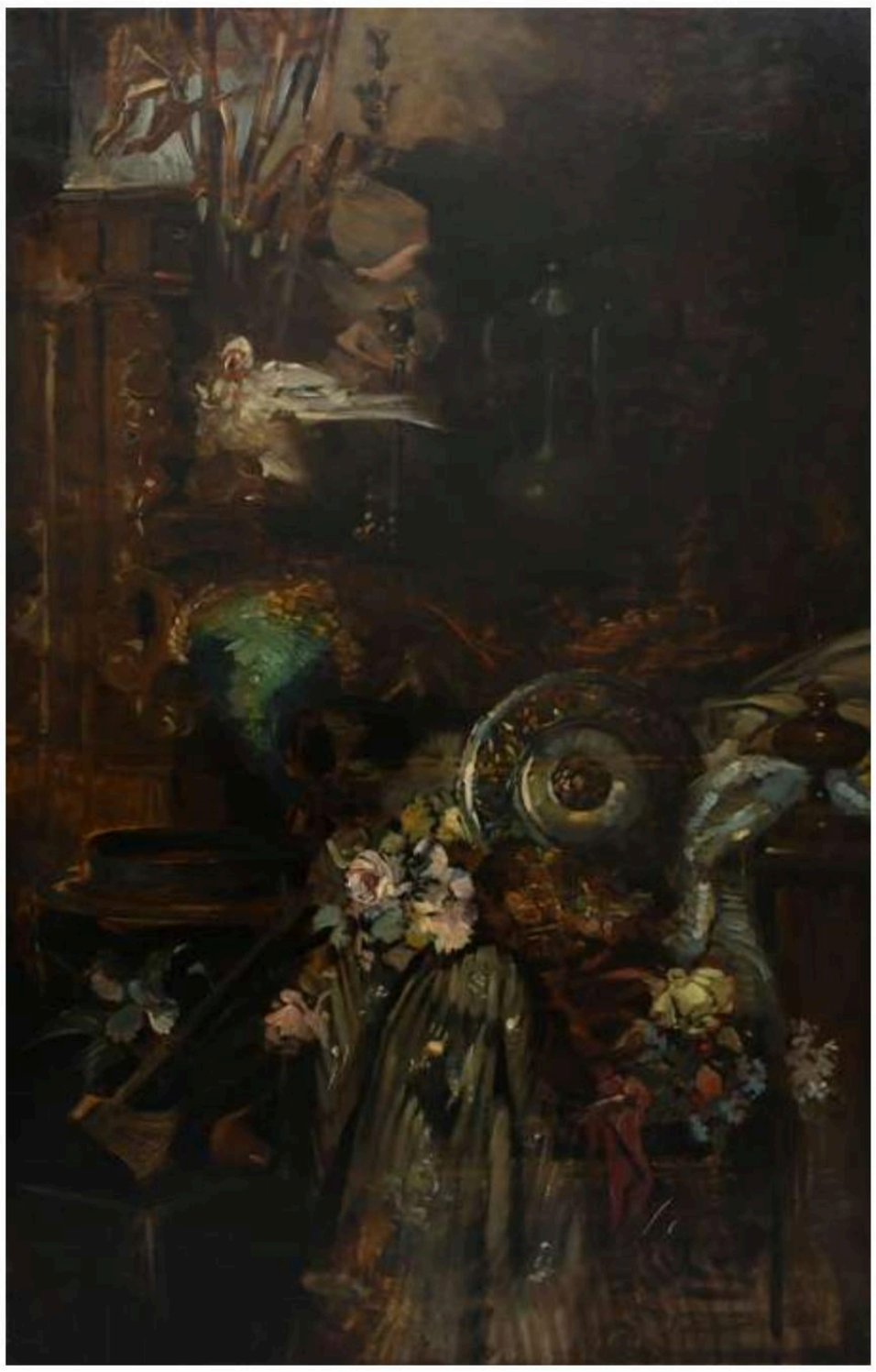
£100-200

340
BRITISH SCHOOL
Early 20th Century

Still life with a shield, axe, coffeepot and peacock on a terrace

Signed *Maners* (lower right)
Oil on canvas
116.1 x 71.5cm; 45¾ x 28¼in
Unframed

£200-300



340

341

341
PETER TOM-PETERSEN
Danish 1861-1926

View from Amagertorv looking towards Store Kirkestræde and Nikolaj Church

Signed and dated *Tom P 88* (lower right)
Oil on canvas
47 x 37.1cm; 18½ x 14½in

£500-700

342
CIRCLE OF PETER ILSTED

Kitchen interior with a woman standing at a dresser

Oil on canvas
51.3 x 38.5cm; 20¼ x 15¼in

Provenance:
Kunsthallen, Copenhagen, *Aeldre Kunst-Antikviteter*, 28 August 1991, lot 97 (as Ilsted)

£500-700

342

343

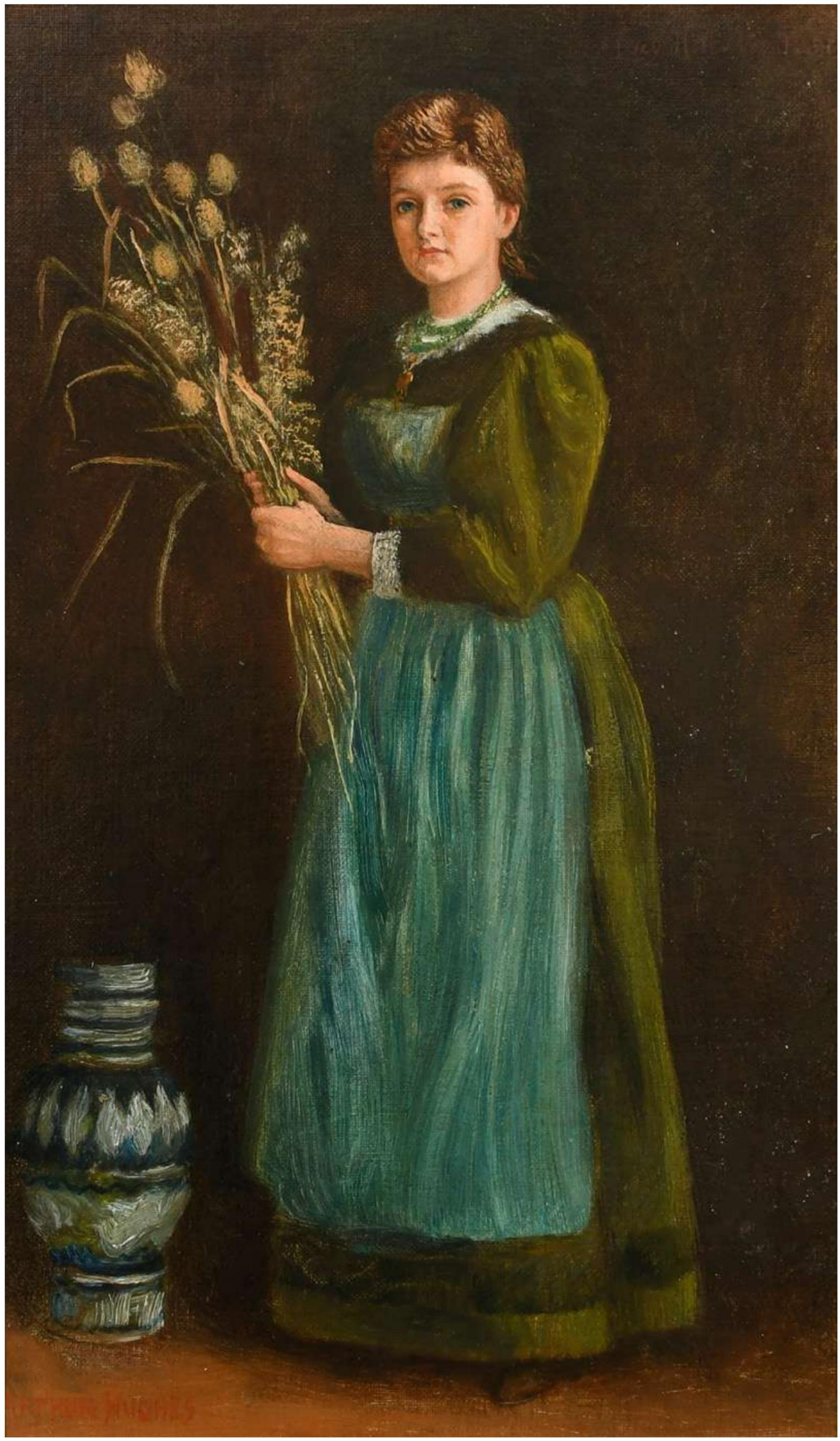
343
CARL VILHELM HOLSØE
Danish 1863-1935

An interior with a Chinese porcelain figure on a table

Signed *C Holsoe* (lower right)
Oil on canvas
32.4 x 29.8cm; 12¾ x 11¾in

Provenance:
Kunsthallen, Copenhagen, *Aeldre Kunst-Antikviteter*, 28 August 1991, lot 94

£4,000-6,000



344

345

344
ARTHUR HUGHES
1832-1915

Portrait of Lucy Hill (1864-1946), full-length, standing in an interior

Signed *ARTHUR HUGHES* (lower left) and inscribed and dated *Lucy Hill Oct 1888* (upper right)
Oil on canvas laid on panel
38.6 x 22.7cm; 15¼ x 9in

Together with Lucy Crump (née Hill), *The House of the Five Poplars* (Blackie and Son, London, 1911) (2)

Provenance:
Lucy Hill (1864-1946), later Lucy Crump;
Gifted by her to Mary Manson (daughter of James Bolivar Manson), September 1938;
By descent to the previous owner;
Sotheby's, London, *Victorian and Edwardian Pictures*, 25 November 2004, lot 326

Lucy Hill and her family were lifelong friends of Arthur Hughes. He also painted her and her siblings in 1866, a work now in the Bruce Castle Museum, London.

£1,000-1,500

346

345
ROBERT FOWLER RI
Scottish 1853-1926

A maiden resting beneath a tree, a coastal landscape beyond

Signed *Rob.Fowler* (lower right)
Oil on canvas
71.5 x 91.8cm; 28¼ x 36¼in

£2,000-4,000

346
STUART G. DAVIS
1863-1947

The Artists Model

Signed and dated *Stuart G Davis/1903* (lower right)
Oil on panel
30.6 x 11.6cm; 12 x 4½in

£300-400

347

348

347
FELICE SCHIAVONI
Italian 1803-1881

Portrait of a young lady, half-length, wearing a black dress, seated in an interior

Signed, dated and inscribed *Fce Schiavoni/Venezia 47* (lower right)
Oil on panel
19.1 x 16.7cm; 7½ x 6½in

Provenance:
Bonhams, Knightsbridge, *British & Continental Pictures*, 30 November 2010, lot 82

£500-800

348
SHIRLEY SLOCOMBE
1872-1935

Portrait of a lady, bust-length, wearing a white dress and black feathered hat

Signed and dated *Shirley Slocombe 1901* (lower right)
Oil on canvas laid on board
45.3 x 40.2cm; 17¾ x 15¾in

£200-300

349
ENGLISH SCHOOL
19th Century

Portrait of Martha Agatha Petre (d.1895), née Hofnell, wearing a top hat and posy of flowers

Oil on canvas
70.1 x 56.3cm; 27½ x 21¼in, framed as an oval

Provenance:
By descent from the sitter

£300-500

349

350

HARPER PENNINGTON
1854-1920

Portrait of Mrs Cornwallis-West, three-quarter length, wearing a black dress

Signed *Harper Pennington* (upper left)
Oil on canvas
126.5 x 89cm;
49¾ x 35in

Provenance:
Mrs Cornwallis West., Ruthin Castle, Wales;
By descent to her daughter, Constance, Duchess of Westminster:
By whom bequeathed to Kenneth Neame

THIS LOT IS OFFERED WITHOUT RESERVE.

£1,000-1,500

350

351

352

353

351
THOMAS BENJAMIN KENNINGTON
1856-1916

Portrait of Anne Kennington (1884-1962), the artist's daughter

Oil on canvas laid on board, oval
43 x 33.7cm; 17 x 13¼in

Provenance:
Property of Eric Kennington;
And by family descent

£500-800

352 Φ
ERIC KENNINGTON RA
1888-1960

Portrait of Thomas Benjamin Kennington (1856-1916), the artist's father, bust-length

Oil on canvas, laid on board
53.3 x 40cm; 21 x 15¾in

Provenance:
Property of Eric Kennington;
And by family descent

£1,500-2,500

353
CONTINENTAL SCHOOL
19th Century

Self Portrait with palette and paint brush

Signed and dated *Libzmann/XII/1885* (centre right)
Oil on canvas
60.5 x 49.1cm; 23¾ x 19¼in
Unframed

£400-600

354

354
SIR JAMES JEBUSA SHANNON RA
1862-1923

Portrait of a young girl, possibly Marian Charles, full-length, seated in an interior holding a toy

Signed and dated *J.J.SHANNON* (upper right)
Oil on canvas
95.3 x 72.4cm; 37½ x 28½in

Provenance:
Sotheby's, London, *British and Continental Pictures*, 19 January 2006, lot 81

Exhibited:
New York, Debra Force Fine Art, *Seeking Beauty: Paintings by James Jebusa Shannon*, May-June 2014

£3,000-5,000

355

355
THEODORE HINES
act.1876-1899

Pleasure boats on a canal

Signed *THEO HINES* (lower left)
Oil on canvas
35.5 x 53.5cm;
14 x 21in

Provenance:
Dreweatt Neate, Newbury, 21 September 2005, lot 92

£400-600

356

356 Φ
HANS RICHTER JOHANNSEN
Dutch 1881-1966

Flower market, Amsterdam

Signed *H. Richter. Johannsen* (lower left)
Oil on canvas
70.5 x 100.3cm;
27¾ x 39½in
Unframed

£200-300

357
WILHEIM J. AUGUST NABERT
German 1830-1904

Mountainous river landscape with children on the shore

Signed *W.Nabert* (lower left)
Oil on canvas laid on board
46.3 x 62.4cm; 18¼ x 24½in
Unframed

£400-600

357

358

359

358
FRANCIS ABEL WILLIAM TAYLOR ARMSTRONG
1849-1920

Extensive river landscape with a town in a valley and a horse and cart in the foreground

Signed with initials and dated *FAWTA 95* (lower left)
Oil on canvas
35.7 x 53.4cm; 14 x 21in

Provenance:
Pelter Sands Gallery

£150-250

359
FREDERICK HENRY HENSHAW
1801-1891

Collecting the hay

Signed *F.H.HENSHAW* (lower left)
Oil on canvas
22.5 x 35.2cm; 8¾ x 13¾in
Unframed

£150-250

360

361

362

360
NILS HANS CHRISTIANSEN
Danish 1850-1922

Skaters on a frozen lake by moonlight

Signed *N.H.Christiansen/R.A.C* (lower right)
Oil on canvas
50.8 x 76.7cm; 20 x 30¼in

£250-350

361
CENTRAL EUROPEAN SCHOOL
c.1900

Villagers in a winter landscape

Oil on canvas
68.9 x 79.5cm; 27¼ x 31¼in
Unframed

£200-300

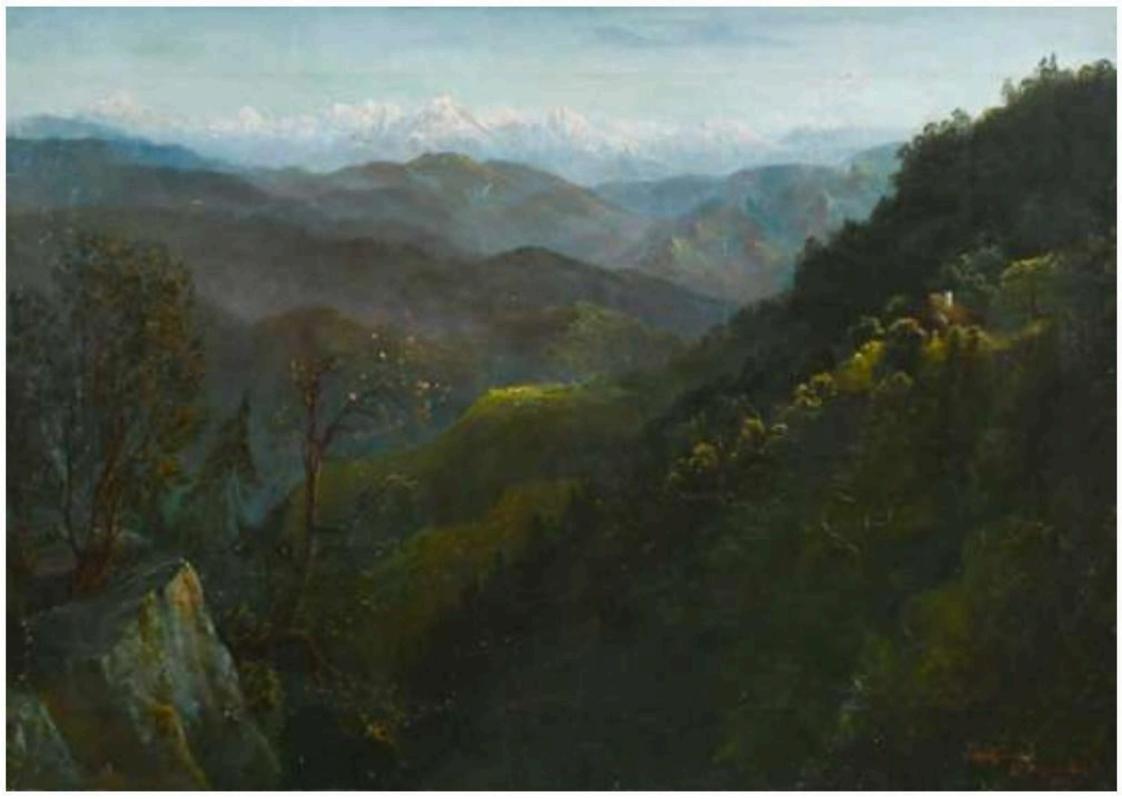
362
JOHN MILLER MARSHALL
1858-1935

Scalpay House from Eagles Rock Walk

Signed and dated *J Miller Marshall/1911* (lower right)
Oil on board
37 x 62.2cm; 14½ x 24½in

Provenance:
Lady Currie, Garth Aberfeldy (according to label)

£200-300



363

364

363
MAJOR EDWARD MOLYNEUX
1866-1913

View of Kangchenjunga from Darjeeling, with the valley of Lebong below

Signed, dated and inscribed *E.Molyneux Lt./3rd Dragoon Guards/1889* (lower right)
Oil on canvas
36 x 51.2cm; 14¼ x 20¼in
Unframed

£300-500

364
NORTH AMERICAN SCHOOL
Late 19th Century

Mountainous river landscape with a waterfall

Oil on canvas
64 x 100.2cm; 25¼ x 39½in
Unframed

£250-350

365

365
THOMAS SPINKS
1847-1927

Fishing boats on Rydal Water at dawn; View of Belle Isle, Windermere, with a fisherman on the bank

A pair, both signed and dated *TSPINKS/1874* (TS in ligature)
Both oil on canvas
30.5 x 51.2cm; 12 x 20¼in; 30.8 x 51.4cm; 12¼ x 23¼in (2)

Provenance:
By descent to the present owner

£400-600

366

366
ALFRED HENRY VICKERS
1834-1919

Lake of Zurich, Switzerland

Signed with initials *A H V* (lower right)
Oil on canvas
45.8 x 61.1cm; 18 x 24in

£500-800

367

368

367
EDWIN BUTTERY
1839-1908

Landscape with travellers on a path, passing through a gate; Landscape with travellers on a path at dusk, and a town in the distance

A pair, both signed *Edwin Buttery* (lower right)
Both oil on canvas
35.8 x 25.7cm; 14 x 10in; 36 x 25.9cm; 14¼ x 10¼in (2)

£200-300

368
EDWARD HENRY EUGENE FLETCHER
1857-1945

The Old Victory

Signed E H Eugene Fletcher (lower left),
and inscribed *The Old Victory* (to reverse)
Oil on canvas
61.8 x 41cm; 24¼ x 16¼in

£250-350

369

369
DOMINIK SCHUFRIED
Austrian 1810-1877

Landscape with cattle grazing amongst the ruins

Signed and dated *Schufried 74* (lower left)
Oil on panel
21.2 x 34.5cm; 8¼ x 13½in

Provenance:
Lawrences, Crewkerne, 17 January 2014, lot 1694

£700-1,000

370
ARVID MAURITZ LINDSTRÖM
Swedish 1849-1923

River landscape under cloudy skies

Signed *A M Lindstrom* (lower right)
Oil on canvas
40.9 x 63.9cm; 16 x 25¼in

£300-500

370

371

371
MAX THEODOR STRECKENBACH
German 1865-1936

Still life with poppies in a vase on a stone ledge

Signed *M.STRECKENBACH* (lower left)
Oil on canvas
89.5 x 60.2cm; 35¼ x 23¾in
Unframed

£250-350

372
LÉON VICTOR DAGUZAN
1821-1911

Still life with books, wine and fruit on a tabletop

Signed and dated *L Daguzan/1897* (lower left)
Oil on canvas
48.8 x 65.2cm; 19¼ x 25¾in

£300-500

373
CHRISTOPHER CLARK
1875-1942

Royal Munster Fusiliers and Royal Artillery at the Battle of Étreux

Signed and dated *C CLARKE 05* (lower left)
Oil on board
48 x 71.8cm; 19 x 28¼in

Provenance:
The family of Lieutenant (later Lieutenant-Colonel) Arthur Stewart-Cox, Royal Artillery, who was wounded and taken prisoner during the Battle of Étreux;
And by family descent

Literature:
Illustrated London News (according to inscription to the reverse)

During the retreat of the British Expeditionary Force from Mons in 1914 a section of 118th Battery, 26th Brigade Royal Field Artillery joined the men of the 2nd Battalion Munster Fusiliers in their celebrated rearguard action at Étreux on 27th August. This tiny force, comprising approximately three and a half companies of the Munsters, two 18-pounder guns of 118 battery, and a troop of the 15th Hussars, delayed the advance of an entire German Corps in fourteen hours of fierce fighting, surrendering only when compelled to by the exhaustion of their ammunition. The British force was surrounded, and the artillery had to work their guns with no cover and in close proximity to the enemy. Heavy casualties were suffered, among them Lieutenant Stewart-Cox who was wounded and taken prisoner. By the selfless gallantry of these men, British I Corps was enabled to withdraw in good order.

£600-800

372

373

374

374
MARK WILLIAM FISHER
1841-1923

Cows resting in the shade

Signed *Mark Fisher* (lower right)
Oil on canvas
41 x 58.7cm; 16¼ x 23in

£800-1,200

375
ROBERT NOBLE RSA, PSSA
Scottish 1857-1917

East Lothian river landscape

Signed and dated *R Noble 12* (lower left)
Oil on canvas
51.5 x 61.4cm; 20¼ x 24¼in

Provenance:
The Fine Art Society, Glasgow, where purchased by the present private collector, May 1985; Private Collection, Yorkshire

£400-600

375

376

377

378

376
CONTINENTAL SCHOOL
Early 20th Century

The king's procession

Signed with initials *EW* (lower left)
Oil on canvas
89.2 x 89cm; 35 x 35in
Unframed

£200-300

377
ERNEST CROFTS RA
1847-1911

Sir Francis Drake playing bowls before the Armada

Oil on canvas
83.4 x 130.5cm; 32¾ x 51¼in

Provenance:
Woolley and Wallis, Salisbury, 30 October 2001, lot 225

£400-600

378
DUNCAN CAMERON
Scottish 1837-1916

Coastal landscape with a ruin at dusk

Signed *D Cameron* (lower left)
Oil on canvas
25.8 x 40.9cm; 10¼ x 16in

£250-450

INDEX OF ARTISTS

A

Adie, Edith Helena 131
Allan, Duncan 106
Allori, Alessandro Follower of 152
American School 322
Armstrong, Francis Abel William Taylor 358
Artz, David Adolph Constant 321

B

Bagnold Burgess, John 275
Baker, Frederick W 258
Bakhuizen, Ludolf, Follower of 183
Bale, Charles 331
Barnard, Emily 114
Beard, Katherine L. 339
Berchem, Nicolaes, Circle of 167
Bergeret, Denis Pierre 338
Bigg, William Redmore 273
Bilger, Spalding Charles 279
Bleker, Gerrit Claesz, Attributed to 166
Boddington, Henry James 219
Boucher, Francois, Manner of 186
Brabazon, Hercules Brabazon 143
Brandon Smith, John 295
Brangwyn, Frank, Circle of 115
British School, 20th Century 340
Broome, G.J 334
Bruck, Lajos 270
Brunery, Francois 265-266
Burrell Smith, James Smith 132
Buttersworth, Thomas, Follower of 216
Buttery, Edwin 367

C

Callow, William 93-95
Calves, Leon Georges 305
Cameron, Duncan 378
Campotosto, Henry 274
Christiansen, Nils Hans 360
Clarett, J. 22
Clark, Christopher 373
Clark, Samuel J. 239
Clark, Samuel J., Attributed to 240
Clausen, George 141
Closterman, John, Attributed to 202
Closterman, John, Follower of 191
Clouet, François, Manner of 150
Codazzi, Niccolo, Follower of 189
Collier, Edward, Circle of 175
Collins, William Wiehe 98
Constable, John, Attributed to 76
Continental School 250, 233, 327, 376
Cook, Samuel 90
Cooper, Alexander, Manner of 2
Cooper, Sidney Thomas, Follower of 303
Corcos, Vittorio Matteo 127
Cox Snr., David 83-84
Craig, Frank 109
Crespi, Giuseppe Maria, Circle of 153
Creti, Donato 49
Crofts, Ernest 377
Crome, John 218
Cruikshank, George 81
Cuitt the Elder, George 85

D

Daguzan, Leon Victor 372
Dahl, Michael, Attributed to 192
Dahl, Michael, Circle of 198
Dalby of York, John 232
Davie, Howard 128
Davis, Arthur Alfred 281
Davis, Stuart G. 346
de Bellucci, Numa Marzocchi 245
de Breanski Sen., Alfred 297
de Carne, Charles Désiré 246
de Heem, Jan Davidsz., Manner of 181
de Keyser, Albert 248
de la Croix, Charles François Grenier, Circle of 188
de Morgan, Evelyn 110
de Passe, Simon, After 56
de Simoni, Alfredo 312
de Vos, Paul 168
de Wint, Peter 78
Decker, Cornelis Gerritsz 164
del Sarto, Andrea, Manner of 151
Desportes, Alexandre-François, Circle of 179
Dicksee, Herbert Herbert 48
Dixey, Frederick Charles 107
Dodd, Robert, Circle of 213
Dommersen, William Raymond 256
Donaldson, John 11
Drouin, Jean Pierre 16
Dumont, Francois 24
Dunker, Balthasar Anton 57
Dutch School 163, 171, 172, 276

E

Earlom, Richard 41
Earp Snr., Henry 91
Eddington, William Clarke 130
Emms, John 282-283
English School 4, 10, 14, 15, 20, 21, 37, 69, 70, 100, 112, 122, 173, 194, 195, 200, 204, 211, 212, 214, 220, 224, 226, 230 302, 315, 316, 317, 318, 319, 328, 330, 333, 349
Ergo, Engelbert, Attributed to 161

F

Fennell, Robson George 89
Ferneley Junior, John, Attributed to 231
Fielding, Newton 45
Fisher, Mark William 374
Flatman, Thomas, Follower of 5
Flatman, Thomas, Circle of 6
Fletcher, Edward Henry Eugene 368
Fowler, Robert 345
French, Percy 142
French School 55, 201, 208, 259, 329

G

Galea, Luigi Maria 252
Gardner, Daniel 71
Gardner, Daniel, After 68
Garzi, Luigi, Circle of 51
Gerard, Lucien 277
German School 361
Giallina, Angelos 103
Gilbert, Arthur 296
Glendening Jun., Alfred Augustus 124, 323
Glendening Snr., Alfred Augustus 287, 288, 289
Goff, Frederick Edward Joseph 133, 134
Gold, Francis 221
Goodall, Frederick 257
Goodwin, Albert 138, 139, 140
Gulley, Catherine B. 129

H

Haghe, Charles 40
Haite, George Charles 253
Hayter, Charles 19
Heard, Hugh Percy 335
Henshaw, Frederick Henry 359
Herring Jnr., John Frederick 242, 244
Herring Jnr., John Frederick, Circle of 243
Hilliard, Laurence, Manner of 1
Hines, Theodore 355
Hofland, Christopher Thomas, Follower of 227
Holder, Henry 309
Holsoe, Carl Vilhelm 343
Holyoake, Rowland 324
Hone, Nathaniel 12
Hughes, Arthur 344
Hulk Snr., Abraham, Follower of 217
Hunt, Reuben 298

I

Ilsted, Peter, Circle of 342
Indian School 148-149
IQV, Master 25
Italian School 52, 64, 56, 57, 169, 180, 190

J

Jervas, Charles, Circle of 199
Johannsen, Hans Richter 356

INDEX OF ARTISTS

K

Kauffman, Angelica, Follower of 187
Kennington, Eric 352
Kennington, Thomas Benjamin 351
Keupens, L 272
Kilburne, George Goodwin 125-126
King, Jessie Marion 111
Knell, William Calcott, Circle of 215
Kneller, Godfrey, Circle of 197
Kuwasseg, Euphrasie Charles 249

L

Lacroix, Paul, Manner of 332
Landseer, Edwin, After 278
Lawrence, Thomas 23
Lawrence, Thomas, Attributed to 74, 206, 207
Le Hardy, Thomas, Circle of 8
Le Nail, Marie Joseph Ernest Nail 228
Leader, Benjamin Williams 291, 293
Leader, Benjamin Williams, Circle of 292
Leakey, James 13
Lear, Edward 96-97
Lee, Frederick Richard 286
Lens III, Bernard, Circle of 53
Lesur, H 247
Lewis, Charles James 326
Lewis, John Frederick, Circle of 86
Lindstrom, Arvid Mauritz 370
Lloyd, Thomas Ivester 336
Lockton, C.L 285
Longsden Long, Edwin 260
Luti, Benedetto, Attributed to 58
Lyon, David 87

M

Maggs, John Charles 233
Marantonio, Filippo 267
Marot the Elder, Daniel, Circle of 65-66
Marshall, John Miller 362
Martin, Henry 320
Martin, J. 88
Mason, Frank Henry 92
Matania, Francis Fortunino 268
Melville, Arthur 144
Menta, Edouard John 325
Menzies Marshall, Herbert 136
Moltino, Francis 310
Molyneux, Edward 363
Monamy, Peter, Circle of 185
Monet, Claude, Circle of 269
Monnoyer, Jean-Baptiste, Follower of 182
Montague, Alfred 308
Morland, George 77
Muckley, William Jabez 264
Muller, Edmund Gustavus 284

N

Nabert, Wilheim J. August 357
Natoire, Charles-Joseph 59
Newton, Alfred Pizzey 105
Noble, Robert 375
North American School 364
North Italian School 155

O

Oliver, Isaac, Manner of 3

P

Palmer, Harold Sutton 104
Passarotti, Bartolomeo, Circle of 54
Patten, George 18
Payne, Charles Johnson (Snaffles) 47
Payne, William 79
Pelham, Thomas Kent 299
Penley, Aaron Edwin 241
Pennington, Harper 350
Peraire, Paul Emmanuel 255
Pickering, Henry, Circle of 203
Piranesi, Giovanni Battista 26-30
Plimer, Andrew, After 9
Prout, Samuel 99

R

Raeburn, Henry, Circle of 210
Raimondi, Roberto 116
Rayner, Louise 123
Reason, Florence 120
Rembrandt, After 170
Renshaw, Alice 117
Reynolds, Joshua 34, 205
Robertson, James 82
Robins, Thomas Sewell 307
Romney, George 35, 60-63
Rosa, Salvator, Follower of 154
Rossi, Alexander M. 300
Rossi, Lucius 271
Russell, John 72-73
Ryott, James Russell 229

S

Sandby, Paul, Circle of 80
Sanders, C.J. 337
Sarazin de Belmont, Louise Josephine 251
Scarvelli, Spyridon 101
Schiavoni, Felice 347
Schufried, Dominik 369
Scottish School 17
Seeman, Enoch, Circle of 193
Shannon, Jebusa James 354
Shayer, William 234, 236, 237
Shayer, William, Attributed to 238
Sherrin, John 146-147
Shields, Frederic James 113
Slocombe, Shirley 348
Smith, John 31
Smith, John Raphael 32
Solimena, Francesco, Circle of 50
Spinks, Thomas 365
Squire, John 44
Stadler, Joseph Constantine 43
Stannard, Eloise Harriet 262-263
Stannard, Emily 261
Stewart, Frank Algernon 108
Stoop, Dirk, Attributed to 165
Stotz, Otto 301
Streckenbach, Max Theodor 371

T

Teniers II, David and Lucas van Uden, Circle of 162
The Pseudo Roestraten 176-177
Thornley, William, Follower of 311
Tom-Petersen, Peter 341
Turner, Maud M. 118

V

van de Velde, Willem, Follower of 184
van Hoogstraten, Samuel, Follower of 174
van Lint, Hendrik Frans, Circle of 160
van Loo, Jean-Baptiste, Circle of 196
van Mastenbroek, Johan Hendrik 135
van Reymerswaele, Marinus, Follower of 158
Vasari, Andrea 102
Verbruggen II, Gaspar Pieter 178
Vickers, Alfred 306
Vickers, Alfred Henry 366
Vigee Le Brun, Elisabeth, After 209
Viollet-Le-Duc, Victor 254
von Sandart, Joachim, After 7
Vrancx, Sebastiaen, Circle of 159

W

Walcot, William 137
Ward, James 33
Ward, Martin Theodore 314
Warman, William 75
Watkins, John 119
Weekes, William 304
West, Benjamin 67
White, George Harlow 294
Whitehead, Frederick 290
Williams, Edward Charles 225
Williams, Walter 222-223
Wimperis, Edmund Morrison 313
Wyburd, Francis 280

Y

Yeend King, Henry John 121
Youngman, Annie Mary 145

Z

Zanetti, Antonio Maria 38

MODERN BRITISH & 20TH CENTURY ART

WEDNESDAY 5TH JUNE 2024

Harold Harvey (1874–1941)
Interior with a woman standing in a doorway
Signed and dated *Harold Harvey/25* (lower right)
Oil on canvas
61.4 x 50.5cm

Provenance:
By descent to the present owner

Estimate £8,000 - 12,000*

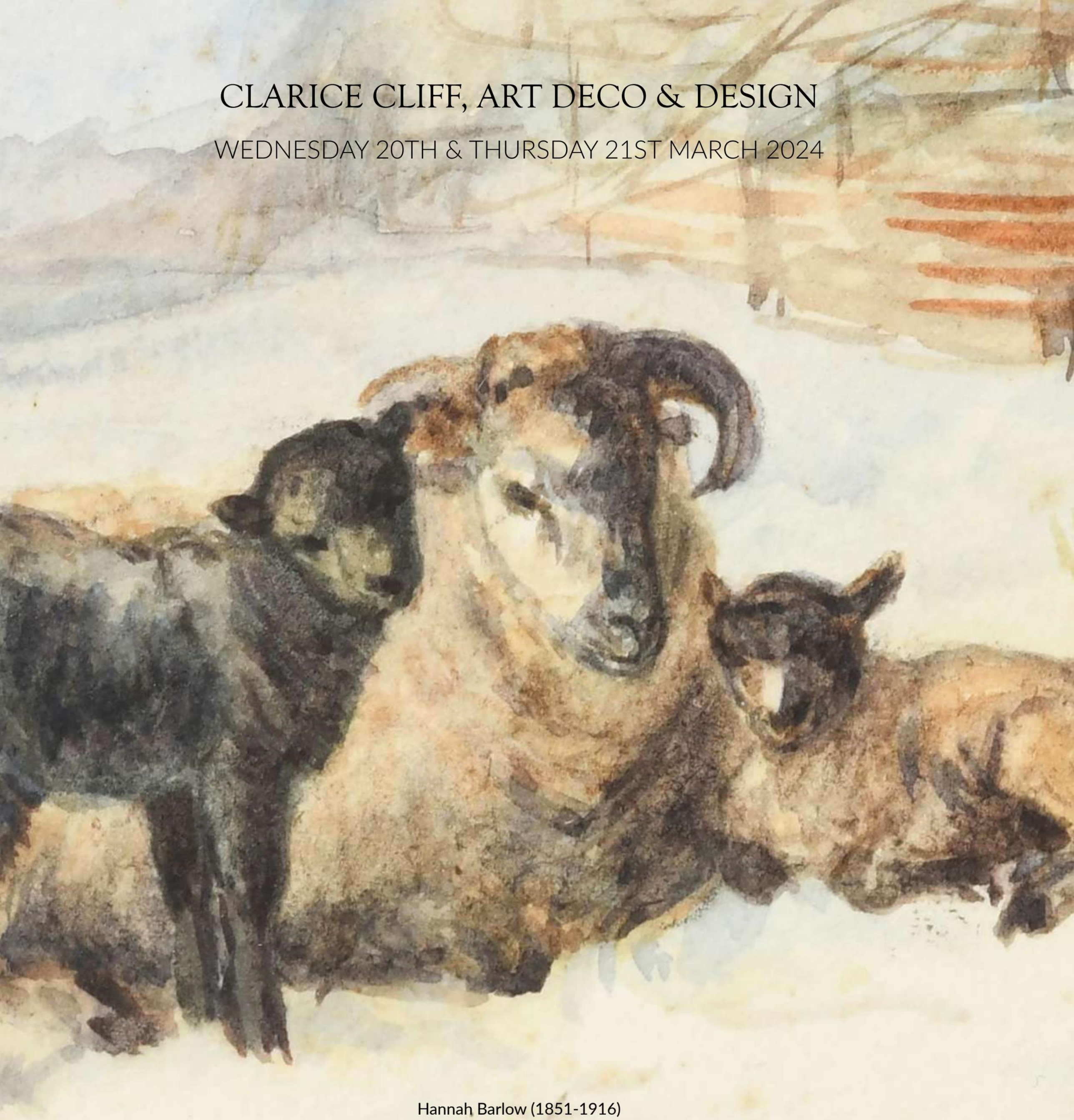
ENQUIRIES

Victor Fauvelle | +44 (0)1722 446961 | vf@woolleyandwallis.co.uk

**Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price*

CLARICE CLIFF, ART DECO & DESIGN

WEDNESDAY 20TH & THURSDAY 21ST MARCH 2024



Hannah Barlow (1851-1916)
Out in the Snow
Watercolour on paper, framed
Estimate £200 - 300*

ENQUIRIES

Michael Jeffery | +44 (0)1722 424505 | mj@woolleyandwallis.co.uk

**Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price*

PARKER & MORRIS
THE ART OF DECORATING

WEDNESDAY 17TH APRIL 2024

Follower of William Larkin
Portrait of a lady, traditionally identified as Grizel Leslie, Countess Dunfermline (d.1606)

Estimate £2,000 - 3,000*

Provenance:
The Marquess of Tweeddale, Yester House, Gifford, East Lothian

ENQUIRIES

Mark Yuan-Richards
+44 (0)1722 411854
myr@woolleyandwallis.co.uk

**Visit woolleyandwallis.co.uk/buying for additional charges on final hammer price*

AUCTION INFORMATION

OPENING HOURS

Castle Street Salerooms
Monday to Friday 9.00am – 5.00pm

Castle Gate Offices
Monday to Friday 9.00am – 5.00pm

VIEWING

All our auctions are on view at least two days prior to the sale and details will be found in the relevant catalogues.

REGISTERING WITH US

All first time buyers need to register with us.

To register, you will need to provide two forms of identification:

1. a passport or photographic driving licence

2. a utility bill or document showing your name and address

You can register in person or by contacting the office on +44 (0)1722 424500 or emailing enquiries@woolleyandwallis.co.uk
You will be asked to show your documents, or email copies.

PLEASE NOTE: Registering with thesaleroom.com or through our website does not automatically register you with us.

BIDDING AT AUCTION

See below for the different options for bidding. Please note that you may be asked to provide two forms of identification, even if you have bid with us before, in order that we are compliant with Money Laundering Regulations.

BIDDING IN THE ROOM

To bid at auction you will need a paddle number. This can be obtained from the office either during the view or on the day of the sale.

COMMISSION BIDDING

If you are unable to attend the sale you can leave a commission bid. This will be executed on your behalf by the auctioneer who will purchase the lot as cheaply as possible bearing in mind any reserve price and other bids.

TELEPHONE BIDDING

It is usually possible to bid on the telephone by prior arrangement with the office.

LIVE ONLINE BIDDING

Live online bidding is now available free of charge for most of our auctions via bid.woolleyandwallis.co.uk, enabling you to take part in the bidding from anywhere in the world live as it happens.

BUYER'S PREMIUM

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24% inclusive) thereafter.

CONDITION REPORTS

The relevant department will be pleased to give condition reports on any lot, where practical. All weights and measures given in the catalogue should be regarded as approximate.

The colours printed in the catalogue are not necessarily true.

SALE RESULTS

These will be posted on our website shortly after the sale.

PACKING AND SHIPPING

Woolley & Wallis do not offer a packing and despatch service but the following are carriers in our area.

Alban Shipping	+44 (0)1582 493099 info@albanshipping.co.uk www.albanshipping.co.uk
Kimdan Ltd	+44 (0)7973 389436 andy@kimdan.co.uk
Mailboxes	+44 (0)1962 622133 mbewinchester@btconnect.com www.mbe.co.uk/winchester
Sackville-West Moving & Storing	+44 (0)2080 909988 office@sackvillewest.co.uk www.sackvillewest.co.uk
ZIXIS Fine Art Limited	+44 (0)7873 981026 zixisfineart@163.com www.zixisfineart.co.uk

Please note that we cannot be held responsible for any damage or loss to items once they are in the hands of a carrier.

EXPORTING YOUR PROPERTY FROM THE UK

If you are exporting your property, import taxes, customs duties and other fees may apply at the country of destination. It is also your responsibility to ensure that your shipment can be lawfully imported to the destination country.

Please note that due to the withdrawal of the Retail Export Scheme by HMRC, we are unable to provide VAT refund documentation (C88) for hand-carried exports.

In order to qualify for a VAT refund, your lots must be exported by a shipper and valid export documentation must be provided.

PAYMENT AND CLEARANCE

Payment is due immediately after the auction in pounds sterling. If you are a first time buyer we will need your name and address and will require funds to be cleared before purchases can be released.

The following methods of payment may be made:

Bankers draft, cashiers cheque, personal cheque, debit and credit cards.

Wire transfers should be sent to:
Lloyds Bank plc, Blue Boar Row, Salisbury SP1 1DB.
Account no. 00957707
Sort code 30-97-41
IBAN no. GB20LOYD30974100957707
BIC code LOYDGB21063

Debit and Credit cards: Visa, Mastercard, Amex or Union Pay

Where practical, payment can be made and purchases collected during the auction.

We reserve the right to add storage charges to all lots not collected within 30 calendar days of the sale. This will include a handling fee of £20 (+ VAT) per consignment and a storage charge of £2 (+ VAT) per lot per day. No goods will be allowed to be collected until these charges have been paid.

LOT SYMBOLS

VAT

Lots marked with a dagger (**†**) are subject to VAT on the hammer price. Lots marked with an omega (**Ω**) have been temporarily imported from outside the EU and are subject to VAT at 5% on the hammer price and the buyer's premium. In online catalogues, the Sales Tax % column indicates the rate of VAT on hammer price.

CITES REGULATIONS

Please note that lots marked **λ** may be subject to CITES Regulations when exported.

The CITES Regulations may be found at
www.defra.gov.uk/ahvla-en/imports-exports/cites/

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Lots marked with a **Φ** symbol are potentially subject to a levy.

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:

4%	Up to €50,000
3%	€50,000.01 - 200,000
1%	€200,000.01 - 350,000
0.5%	€350,000.01 - 500,000
0.25%	In excess of €500,000

Up to a maximum levy of €10,000

FIREARMS

Lots marked **ƒ** in the catalogue, or by any other means identified as controlled firearms, are subject to the UK firearms/shotgun licencing regime, and should only be viewed/purchased by individuals with appropriate licences. It is the responsibility of the bidders to ensure that they are legally authorised to acquire the lot that they are bidding for. In the event that such a lot is successfully bid for by an individual who is not authorised to possess it, that individual will be required to pay for it, but are not allowed to take physical possession of it. The auctioneers will reoffer the lot on behalf of the buyer in a future auction; or may accept instructions to dispose of it by some other legal means, at their discretion.

ROYAL INSTITUTION OF CHARTERED SUREYORS
CONDITIONS OF BUSINESS

INFORMATION FOR BUYERS

1. **Introduction.** The following informative notes are intended to assist Buyers, particularly those inexperienced or new to our salerooms. All sales are conducted on our printed Conditions of Sale which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

2. **Agency.** As auctioneers we usually contract as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy your primary contract is with the seller.

3. **Estimates.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **The purchase price.** The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. **VAT. (†)** indicates that VAT at the current standard rate is payable by the purchaser on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on importation into the UK. The symbol (**Ω**) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of VAT (5%) on the gross lot price (i.e. both the hammer price and the buyer's premium). Lots which appear without either of the above symbols indicate that no VAT is payable on the hammer price. This is because such lots are sold using the Auctioneers' Margin Scheme and it should be noted that the VAT included within the Premium is not recoverable as input tax.

6. We are, primarily, agents for the seller. We are dependent on information provided by the seller and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed or any examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition, we shall be liable for any defect which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **Electrical goods.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first.

8. **Export of goods.** Buyers intending to export goods should ascertain (a) whether an export licence is required for the goods to leave the U.K. and (b) whether there is any specific prohibition on importing the goods in question into the destination country because, e.g. they may contain prohibited materials such as ivory. Charges may be applicable for export licences. Ask us if you need help. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

9. **Bidding.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the registration form. Some form of identification will be required if you are unknown to us. Please enquire in advance about our arrangements for telephone bidding.

10. **Commission bidding.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. They will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone.

11. **Methods of Payment.** As a general rule any cheques tendered will need to be cleared before removal of the goods is permitted. Please discuss with our Office in advance of the sale if other methods of payment are envisaged (except cash).

12. **Collection and storage.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

TERMS OF CONSIGNMENT FOR SELLERS

1. **Interpretation.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **Commission** is charged to sellers at the following rates: 15% + VAT on each lot sold for up to £999, 10% + VAT on each lot realising £1,000 and above.

3. **Removal costs.** Items for sale must be consigned to the sale room by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

4. **Loss and damage waiver.** We are not regulated by the FSA for the provision of insurance to clients. However, we for our own protection assume liability for property consigned to us at lower pre-sale estimate. To justify accepting liability, we make a charge of 1.5% of the hammer price plus VAT or, if unsold, our mid estimate of the hammer price. If the owner of goods consigned instructs us in writing not to take such action, they then remain at owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 4 is inapplicable.

5. **Illustrations.** The cost of any illustrations is borne by you. If we consider that the lot should be illustrated your permission will usually be asked first. The copyright in respect of such illustrations shall be the property of us, the auctioneers, as is the text of the catalogue.

6. **Minimum bids and our discretion.** Goods may be offered subject to a reserve agreed between us before the sale in accordance with clause 7.

7. We may sell lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us 'discretion' we may accept a bid of up to 10% below the formal reserve.

Reserves.

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and insurance charges stipulated in these Terms of Consignment).
(b) A reserve once set cannot be changed except with our consent.
(c) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

8. **Electrical items.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

9. **Soft furnishings.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 8 and 9 are subject to the provisions of The Torts (Interference with Goods) Act 1977, Schedule 1, a copy of which is available for inspection on request.

10. **Descriptions.** Please assist us with accurate information as to the provenance etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds. The liability to reimburse the sale proceeds shall not arise where you are acting reasonably and honestly and are unaware of the forgery but we are or ought to have been aware of it.

11. **Unsold and withdrawn items.** If an item is unsold it may with your consent be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

12. **Withdrawn and bought in items.** These are liable to incur a charge of up to 10% plus VAT of the reserve or low estimate on being bought in or withdrawn after being catalogued.

13. **Conditions of Sale.** You agree that all goods will be sold on our Conditions of Sale. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner. You undertake to compensate us and any buyer or third party for all losses liabilities and expenses incurred in respect of and as a result of any breach of this undertaking.

14. **Authority to deduct commission and expenses and retain premium and interest.**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale and any interest earned on the sale proceeds until the date of settlement.

(b) You authorise us in our discretion to negotiate a sale by private treaty not later than the close of business on the day of the sale in the case of lots unsold at auction, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these terms apply.

15. **Warehousing.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £2 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

16. **Settlement.** Subject to our normal trading conditions, payment will be made by BACS or cheque six weeks after the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 10 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

CONDITIONS OF SALE

Woolley & Wallis Salisbury Salerooms Ltd carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale on the following General Conditions and on such other terms, conditions and notices as may be referred to herein.

1. DEFINITIONS

In these Conditions:

(a) 'auctioneer' means Woolley & Wallis Salisbury Salerooms Ltd or its authorised auctioneer, as appropriate;

(b) 'deliberate forgery' means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) 'hammer price' means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) 'terms of consignment' means the stipulated terms and rates of commission on which Woolley & Wallis Salisbury Salerooms Ltd accepts instructions from sellers or their agents;

(e) 'total amount due' means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) 'sale proceeds' means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising.

(g) ''You', 'Your', etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding and to satisfy any security arrangements before entering the auction room to view or bid;

(b) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(c) Bidders shall be deemed to act as principals.

(d) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS

Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE

The Buyer shall pay the hammer price together with a premium thereon of 26% plus VAT @20% (totalling 31.2% inclusive) on the first £500,000 and 20% plus VAT @20% (24%) inclusive thereafter.

5. VALUE ADDED TAX

Value Added Tax on the hammer price is imposed by law on all items affixed with a **†** or **Ω**. Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant lots. (Please refer to 'Information for Buyers' for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due in pounds sterling

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether express or implied.

(c) In line with new legislation we reserve the right to investigate and identify the source of any funds received by us. The completion of the sale of a Lot will be postponed or cancelled at our discretion if further time is needed for investigation, or if you are in breach of your warranties as a buyer, or if we consider the sale to be unlawful or in any way cause liabilities or be detrimental to either Woolley and Wallis or the Seller.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense collect any lots that you have purchased and paid for from our premises not later than 3 working days following the day of the auction **or upon the clearance of any cheque used for payment** (if later) after which you shall be responsible for any collection, storage and insurance charges.

(c) No purchase may be collected and we shall not release any lot to you or your agent until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that lot and/or any other lots sold by us to you;

(iii) to resell the lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions

9. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur

liability for death or personal injury (except as required by law by reason of our negligence) or similarly for the safety of the property of persons visiting prior to or at a sale.

10. COMMISSION BIDS

Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so save where such failure is unreasonable. Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY

The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign it for sale and is able to transfer good and marketable title to the property free from any third party claims.

12. AGENCY

The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE

The seller acknowledges that lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment as notified to the consignor at the time of the entry of the lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 'information to buyers'.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES

Notwithstanding the preceding Condition, any lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the lot is a deliberate forgery we shall refund the money paid by you for the lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or (2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition. The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

GENERAL

16. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

17. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

18. Any notice to any buyer, seller, bidder or viewer may be given by first class mail or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

19. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing in the catalogue.

20. Any indulgence extended to bidders buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

21. English law applies to the interpretation of these Conditions.

22. Prior written consent must be sought by the buyer or any other party for the use of any images, illustrations and written materials produced by or for Woolley & Wallis relating to a lot or sale, including the contents of a catalogue. Copyright for any of the aforementioned will remain the property of Woolley & Wallis, subject to the provisions of the Copyright, Designs and Patents Act 1988. Woolley & Wallis and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights to it.

PAINTINGS, DRAWINGS, LITHOGRAPHS, ENGRAVINGS AND PRINTS

In accordance with long standing practice in Fine Art Sale Rooms certain terms used in descriptions in the Catalogue have the meanings ascribed to them in the glossary below.

Glossary

Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact. The Company reserves the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.

(a) Edward Lear: In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.
(b) Attributed to Edward Lear: In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.
(c) Studio of Edward Lear: In our opinion a work by an unknown hand in the studio of the artist which may be or may not have been executed under the artist's direction.
(d) Circle of Edward Lear: In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.
(e) Style of ...; Follower of Edward Lear: In our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.
(f) Manner of Edward Lear: In our opinion a work in the style of the artist and of a later date.
(g) After Edward Lear: In our opinion a copy of a known work of the artist.
(h) The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
(i) The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
(j) Dimensions are given height before width.
(k) Pictures are framed unless otherwise stated.

BOOKS AUCTIONS

If, on collation, any named item in this catalogue proves defective in text or illustration, the lot may be returned within 14 days of the sale with the defects stated in writing. This proviso shall not apply to defects stated in the catalogue or announced at the time of sale; nor to the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of text or illustration; nor to drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; nor to books not identified by title; nor to books sold not subject to return.

ARTIST'S RESALE RIGHT / DROIT DE SUITE

Droit de Suite is a royalty payable to a qualifying artist or the artist's heirs each time a work is resold during the artist's lifetime and up to a period of 70 years after the artist's death.

Royalties are calculated on a sliding percentage scale based on the hammer price excluding the buyer's premium. The royalty does not apply to lots selling below the sterling equivalent of €1,000 and the maximum royalty payable on any single lot is the sterling equivalent of €10,000.

Droit de Suite, which is not subject to VAT, will be added to the buyer's purchase price and then passed on to the relevant collecting agency by the auctioneer.

Please enquire for the accepted exchange rate on the day of the sale.

Royalties for Droit de Suite are as follows:
4% Up to €50,000
3% €50,000.01 - 200,000
1% €200,000.01 - 350,000
0.5% €350,000.01 - 500,000
0.25% In excess of €500,000
Up to a maximum levy of €10,000

Lots marked with a Φ symbol are potentially subject to the levy.

PRIVACY NOTICE FOR CUSTOMERS

WHAT THIS PRIVACY NOTICE DOES

This privacy notice (**Notice**) explains how Woolley and Wallis Salisbury Salerooms Limited (**us**, **we**, **our**, **Woolley & Wallis**), processes the personal data of users of our auction and valuation services (**Services**) and includes buyers, bidders and sellers of auction items as well as prospective users of our Services (**you**, **your**). It also explains your rights in relation to the personal data we hold about you.

This Notice is effective from May 2018. We may change this Notice from time to time. Any significant changes will be notified to you.

DATA CONTROLLER AND CONTACT DETAILS

Woolley and Wallis is the data controller of your personal data and is subject to the Data Protection Act 1998 (**DPA**) and the General Data Protection Regulation (**GDPR**).

If you have any questions about how we use your personal data, whom we share it with, or if you wish to exercise any of the rights set out in this Notice, please contact us using the following details:

- By post – Privacy Officer, Woolley and Wallis Salisbury Salerooms, 51-61 Castle Street, Salisbury, SP1 3SU.
- By email – privacyofficer@woolleyandwallis.co.uk
- By telephone – +44 (0)1722 424599

HOW WE COLLECT YOUR PERSONAL DATA

We collect your personal data from the following sources:

- From you when you:
  - interact with us before entering into a contract with us, for example when you express your interest in our Services;
  - instruct us to provide Services to you, sign contractual documentation and provide information in connection with those instructions;
  - communicate with us by post, telephone, email or via our website, for example in order to make enquiries or register for an online account;
  - in various other ways as you interact with us during your time as a user (or potential user) of our Services, for the various purposes set out below.
- From third parties such as:
  - other auction houses and individuals and organisations in the auctioneering trade whom we may contact to check background details about you;
  - thesaleroom.com who enable live online bidding and provide us with the name, contact details, the last four digits of registered payment cards and transaction history (in relation to activity on thesaleroom.com) of individuals who register for one of our auctions (please see thesaleroom.com's privacy policy for further information). We also receive names, contact details, sale details and payment details (the amount and date paid) from realex payments (thesaleroom.com's payment provider);
  - sage pay who process payments on our behalf and who provide us with your name, contact details and payment details (only the last four digits of your payment card are provided);
  - shipping companies whom you hire to collect items you purchased from us.

THE CATEGORIES OF PERSONAL DATA WE COLLECT

We may collect the following personal data about you:

- your name and contact details including address, telephone and email address;
- your image, as captured by CCTV, if you attend our premises;
- personal identification documents, including copies of government-issued identification such as passport and driving license which are required to register bidders (or when we need to verify a seller's details);
- account details and other information relating to your transactions/dealings with us and your use of our Services;
- payment details such as credit card and bank account details;
- credit and payment history (where you open an account with us as a buyer or bidder);
- information on your collecting preferences and aspirations, and your collections, acquisitions and disposals; and
- other information that you provide to us, for example, when you have a comment/complaint, submit a question, take part in a survey or where you express an interest in receiving marketing material or request further information.

We may also process special categories of personal data, including information concerning your health and medical conditions (for example, disability), where relevant to the provision of our Services.

THE BASIS FOR PROCESSING YOUR DATA, HOW WE USE THAT DATA AND WITH WHOM WE SHARE THAT DATA

WHERE WE HAVE A CONTRACTUAL RELATIONSHIP WITH YOU

We will process your personal data because it is necessary for the performance of a contract with you (for example, a contract to use our Services) or in order to take steps at your request prior to entering into a contract. In this respect, we use your personal data for the following:

- to interact with you before you enter into a contract with us, such as when you express your interest in our Services (for example, to send you information about our Services or answer enquiries about our Services);
- once you have engaged us and entered into a contract, to provide you with the Services set out in any contractual documents.

In this respect we will provide your data to our third party suppliers or subcontractors as necessary whom we engage to help us perform our Services or who assist us in conducting our business, such as our IT suppliers, data storage providers, and valuation companies.

LEGITIMATE INTERESTS

We may also process your personal data because it is necessary for our or a third party's legitimate interests. Our legitimate interests include our commercial interests. In this respect, we may use your personal data for the following:

- to monitor and evaluate the performance and effectiveness of our Services, including by training our staff or monitoring their performance;
- to deal with any concerns or feedback you may have in the performance of the Services;
- for our internal business record keeping and processes;
- to seek advice on our rights and obligations, including obtaining legal advice;
- to contact you for marketing purposes. If you do not wish to receive such information, please let us know now or at any time in the future, and your details will be removed from our marketing list. We will not provide your personal data to third party organisations to use for their own marketing purposes;
- to customise our website and marketing communications in line with your particular interests or preferences;
- to collect money owed to us or our consignors;
- to carry out background and credit checks in relation to bidders and buyers.

In this respect we will provide your data to the following:

- our professional advisors;
- the-saleroom.com;
- debt collection agencies;
- third parties who assist us with our marketing;
- our website and email management software provider.

LEGAL OBLIGATIONS

We may also process your Personal Data for our compliance with our legal obligations. In this respect, we may use your Personal Data for the following:

- to meet our compliance and regulatory obligations, such as our tax reporting requirements or to carry out identity checks;
- in order to assist with investigations (including criminal investigations) carried out by competent authorities;

In this respect we will provide your data to the following:

- external auditors;
- the police and other competent authorities, including HMRC;

CONSENT

We may also process your Personal Data where we have your specific consent to do so (for example, where we have your agreement to include information about you (as a seller) in sale marketing materials) or where we have sought and obtained your consent to send you direct marketing by email, or for the use of cookies on our website. If you have given your consent and you wish to withdraw it, please contact us using the contact details set out above.

Please note that where our processing of your personal data relies on your consent and where you then withdraw that consent, we may not be able to provide all or some aspects of our Services to you and/or it may affect the provision of our Services.

SPECIAL CATEGORIES OF PERSONAL DATA

We process special categories of personal data for the following reasons:

- if it is necessary to protect your or another person's vital interests (for example, where you have a life-threatening accident or illness and we have to process your personal data to ensure you receive appropriate medical attention);
- if it is necessary for the establishment, exercise or defence of legal claims (for example, to protect and defend our rights, and/or the rights of our customers);

We may process information relating to your health where we have your explicit consent to do so (for example, when you provide information about your access requirements prior to attending one of our events).

INTERNATIONAL TRANSFERS OF DATA

We transfer names and addresses on our Asian mailing list to a printing company in Hong Kong to distribute our auction catalogues and promotional material. In these circumstances, your personal data will be transferred subject to standard data protection clauses (adopted by the European Commission) and included in our contract with the printing company.

We share your data collected for marketing purposes and through our website with our website and email management software provider who are based in Jersey. In these circumstances, your personal data is transferred to them subject to an Adequacy Decision made by the European Commission in respect of Jersey.

PROFILING

We may use your geographical location to target our communications and advertising and promotions to you. If you do not wish us to do this, then please contact us using the details provided above.

HOW LONG YOUR INFORMATION IS KEPT

We will retain your personal data for as long as we are providing you with the Services referred to in any contractual document, and for as long as is required for legal, regulatory, fraud prevention and our legitimate business purposes after the termination of your account/agreement with us, or if your application for a particular Service is declined or abandoned.

In particular:

- in relation to CCTV images taken when you attend our premises, we will retain these for a few months;
- in relation to personal data relating to the transactions you have entered into with us as part of the provision of our Services, we will retain that data for period of seven years after that transaction has concluded in case any legal claims arise out of the provision of those Services;
- we will retain your details on our marketing database until you inform us that you no longer wish to receive our marketing communications. However, where you do unsubscribe from our marketing communications we will keep your details on a suppression list to ensure that we do not send you information you have asked not to receive;
- in relation to personal data relating to the provenance of works, we may retain that data indefinitely in our legitimate interests and the legitimate interests of the wider art market in maintaining the integrity of that market.

YOUR LEGAL RIGHTS

Under the DPA you have the following rights:

- to obtain access to, and copies of, the personal data that we hold about you;
- to require that we cease processing your personal data if the processing is causing you damage or distress;
- to require us not to send you marketing communications.
- to require us to correct the personal data we hold about you if it is incorrect;
- to require us to erase your personal data;
- to require us to restrict our data processing activities (and, where our processing is based on your consent, you may withdraw that consent, without affecting the lawfulness of our processing based on consent before its withdrawal);
- to receive from us the personal data we hold about you which you have provided to us, in a reasonable format specified by you, including for the purpose of you transmitting that personal data to another data controller;
- to object, on grounds relating to your particular situation, to any of our particular processing activities where you feel this has a disproportionate impact on your rights.

Please note that the above rights are not absolute, and we may be entitled to refuse requests where exceptions apply.

If you are not satisfied with how we are processing your personal data, you can raise a concern with the Information Commissioner. You can also find out more about your rights under data protection legislation from the Information Commissioner's Office website available at: **www.ico.org.uk**

Printed by Park Communications, a carbon neutral company.

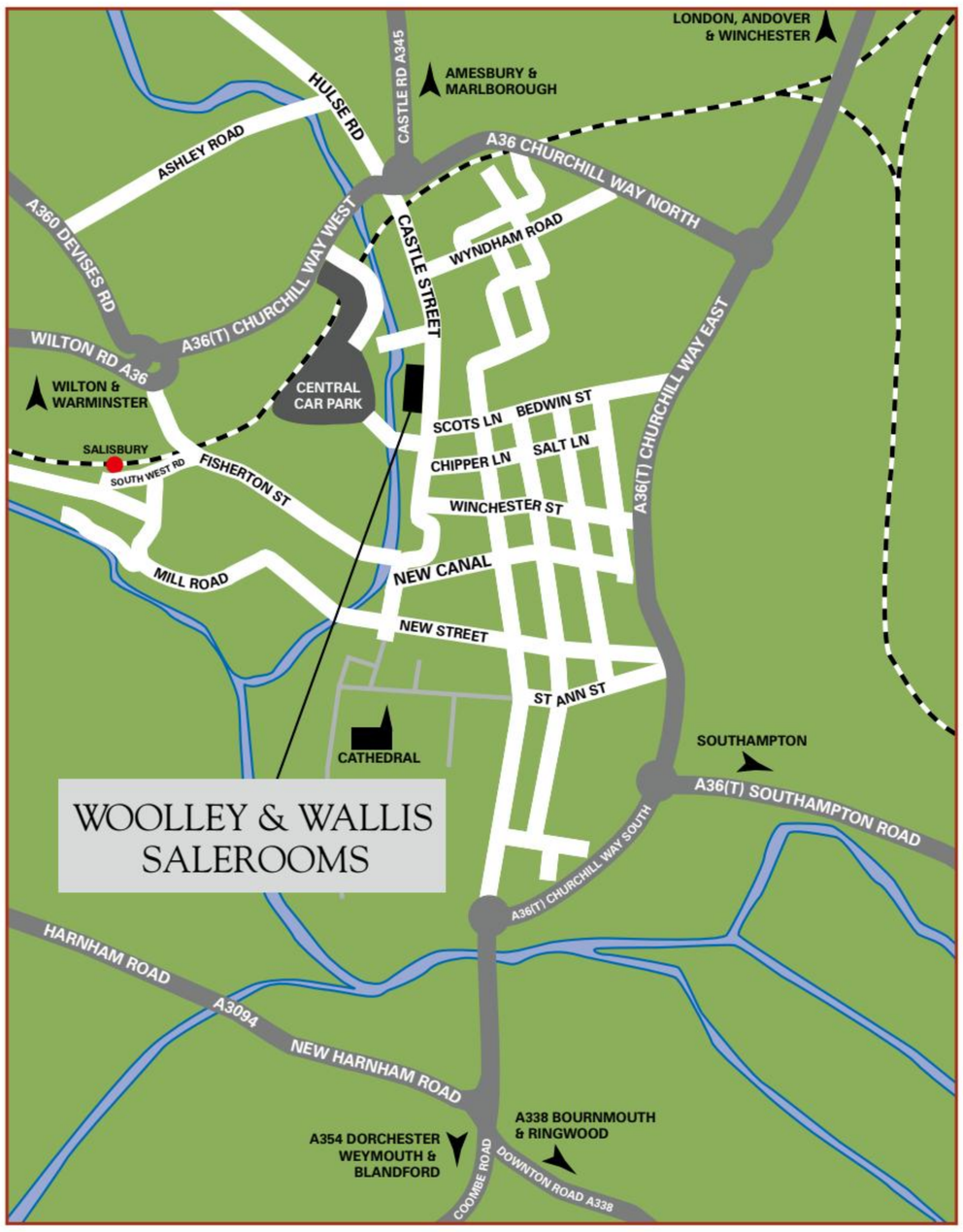
Park works to the EMAS standard and its Environmental Management System is certified to ISO 14001.

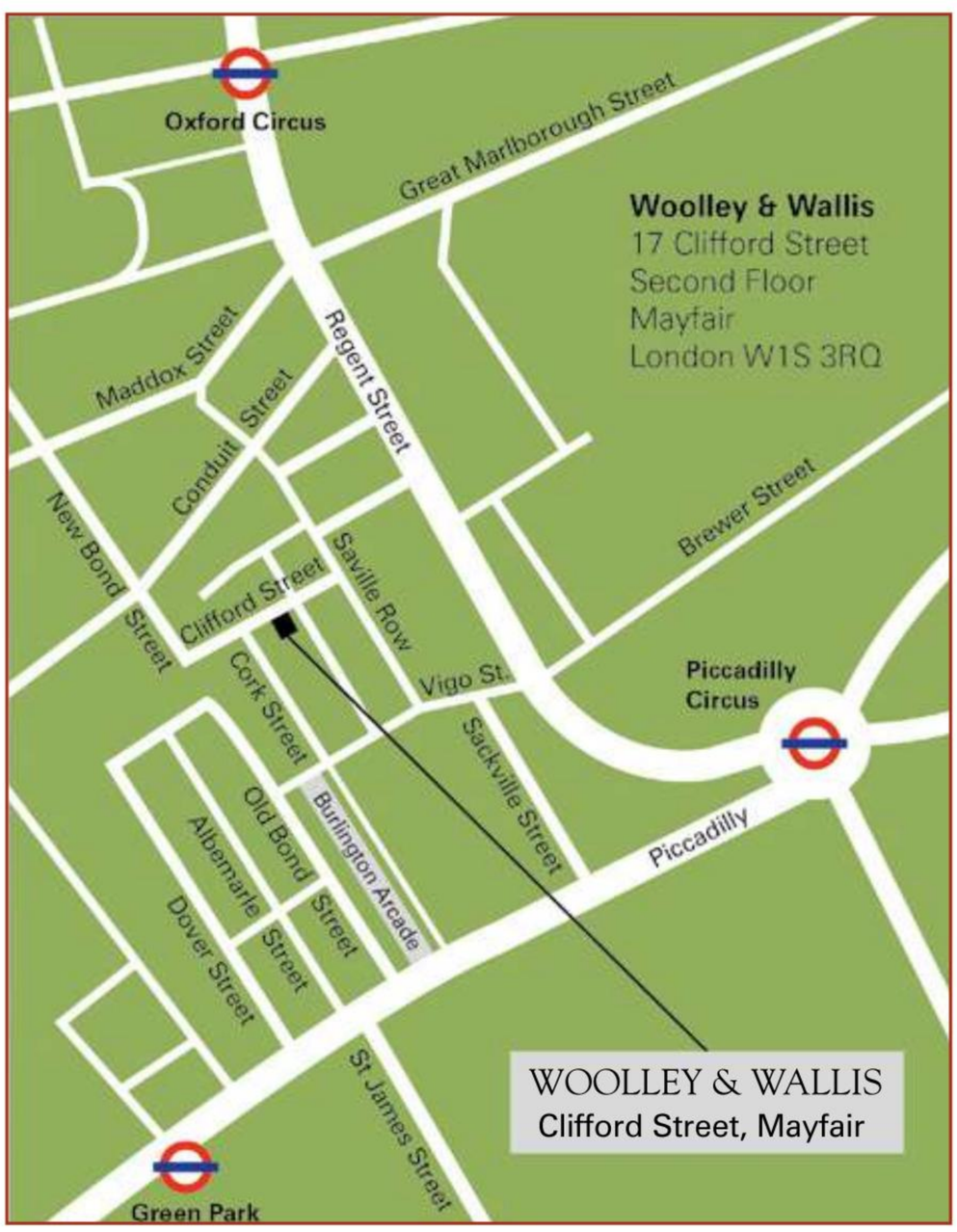
This publication has been manufactured using 100% offshore wind electricity sourced from UK wind.

100% of the inks used are vegetable oil based, 95% of press chemicals are recycled for further use and, on average 99% of any waste associated with this production will be recycled and the remaining 1% used to generate energy.

This document is printed on Magno Satin and Magno Gloss, both made of material from well-managed, FSC®-certified forests and other controlled sources.

FSC
www.fsc.org
MIX
Paper | Supporting responsible forestry
FSC® C001785





17 (2nd floor) Clifford Street, London W1S 3RQ
(open by appointment only)

Woolley & Wallis Salisbury Salerooms Ltd.
51-61 Castle Street, Salisbury, Wiltshire SP1 3SU
Registered in England No.02998482
VAT No: 631 9832 29

VALUATIONS

Valuations are a core part of our business and are usually carried out by a senior specialist or director. Accuracy, speed and above all confidentiality are paramount.

INSURANCE VALUATIONS

Written valuations for insurance can vary from a single item to a large estate. Before starting we discuss the various options available so that the valuation is specifically tailored to individual client's needs.

For valuations of an entire house contents an itemised bound valuation is produced and can be accompanied by photographs when required. In addition to providing an inventory, written valuations can prevent painful arguments with a loss adjuster in the event of a claim.

Woolley and Wallis valuations are accepted by all leading insurance companies.

PROBATE VALUATIONS

We offer a speedy and professional service for executors and trustees and provide bound valuations for probate and duplicate copies when required. Since security is often a consideration, we can usually arrange for a house to be cleared and sent for auction, our Valuations Department ensures that executors are informed of which sales are involved and the results thereof.

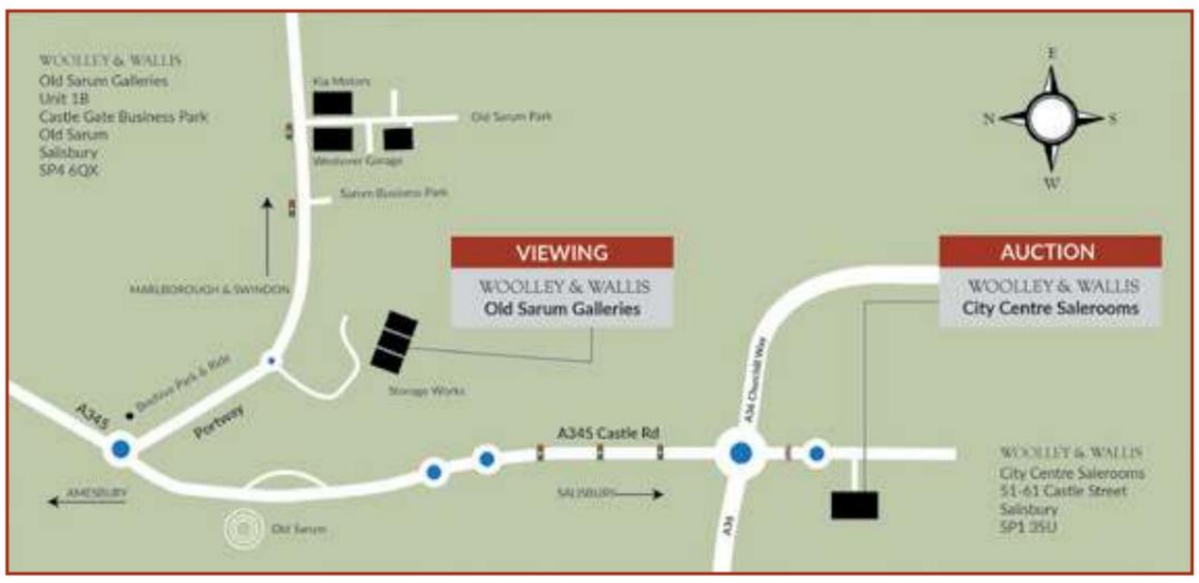
We also carry out valuations for Family Division, Capital Gains Tax, and Private Treaty Sales.

Contact Amanda Lawrence
+44 (0)1722 424509 | valuations@woolleyandwallis.co.uk

FREE AUCTION VALUATIONS

Free verbal valuations of items for sale are available by appointment. Please email valuations@woolleyandwallis.co.uk or call +44 (0)1722 424500.

DIRECTIONS FROM WOOLLEY & WALLIS CASTLE STREET TO OLD SARUM



Follow A345 for 1.7 miles. At Beehive Park & Ride follow the signs for A338 Swindon and Marlborough.

catalogue production by Park

WOOLLEY & WALLIS

EST. 1884

ABSENTEE BID FORM

OLD MASTERS, BRITISH & EUROPEAN PAINTINGS

WEDNESDAY 6TH MARCH 2024

Please bid, on my behalf, for the undermentioned lots up to the prices shown which do not include the buyer's premium or any V.A.T. payable on lots. These bids are to be executed as cheaply as is permitted by other bids, and/or reserves if any, and subject to the Conditions of Business printed in the catalogue. Please note we cannot guarantee that bids received after 4pm on the day prior to the auction will be executed.

BUYER'S PREMIUM

Each lot is subject to a buyer's premium of 26% plus VAT at 20%

Billing Name (please print)_____

_____

Address _____

_____

_____

_____ Postcode _____

Daytime Telephone _____

Email _____

ID may be required even if you have bid with us before.

Signature_____

PLEASE PRINT CLEARLY IN BLOCK LETTERS

Lot Number in numerical order	Brief Description of lot	Price excluding buyer's premium & VAT

ENTRIES ARE CURRENTLY BEING ACCEPTED FOR OUR UPCOMING AUCTIONS

AUCTION CALENDAR

FEBRUARY

20th	Arts of Africa, Oceania and the Americas | Antiquities
21st	Fine Pottery & Porcelain

MARCH

6th	Old Masters, British & European Paintings
20th & 21st	Clarice Cliff, Art Deco & Design

APRIL

17th, 18th & 19th	Furniture, Works of Art & Clocks
24th & 25th	Fine Jewellery
30th	British and Continental Ceramics & Glass

MAY

1st & 2nd	Silver & Objects of Vertu
21st & 22nd	Asian Art, Chinese Paintings & Japanese Works of Art
30th	Medals & Coins, Arms & Armour

Dates may be subject to change

Joseph Mallord William Turner RA (1775-1851)
Brighton fishing vessel at sea
SOLD FOR £40,320*

+44 (0)1722 424500
enquiries@woolleyandwallis.co.uk
51-61 Castle Street, Salisbury, SP1 3SU
www.woolleyandwallis.co.uk

*Price includes buyer's premium

www.woolleyandwallis.co.uk